FEBRUARY 1957 50 CENTS

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Spotlight on JACQUES D'AMBOISE (P. 22)

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NEWS of Dance and Dancers

...LET THEATRE DUE HOME

...e **American Ballet Theatre,** after wind- ...g up the long State-Dept.-sponsored tour ... Europe and the Near East, which be- ...n Aug. 20 in London, flies from Madrid ... NYC Feb. 5. 1st on the agenda is the ...a benefit performance Feb. 10 at the ...tropolitan Opera, which will see the ... premiere of **Kenneth MacMillan's** "Winter's Eve." Immediately after, the co. ...s on a US tour which will continue ...ough Mar. They then settle down to a ...eek rehearsal period in Manhattan in ...paration for the 4 Mon. eves. in May ...the Phoenix Theatre, where new ballets ... to be tried out.

...nding the arrival from Europe of ...ector **Lucia Chase,** proposals for new ...llet-projects are being accepted for con- ...deration at the American Ballet Theatre ...ices, 1790 B'way.

...MPER YEAR FOR BRMC

"Variety" recently reported that the **Ballet Russe de Monte Carlo,** magic name at the box office, may well gross a whopping one million dollars for its '56-'57 tour of the U. S. At press time it was undecided whether the co. would play 1 or ... weeks at the Metropolitan Opera in April, its 1st B'way season since 1950. Booker David Libidins already has a great many touring dates set for '57-'58.

...YC BALLET NEWS

Two more premieres have been added ... the current **NYC Ballet** season at the ... City Center. Scheduled for Jan. 29 ... **Todd Bolender's** "The Masquers"(see ... p. 21), set to Poulenc music. Due on ...b. 5 is **Francisco Moncion's** "Pastorale," ... which Charles Turner is writing a ...ecial score.

"The Nutcracker," which grossed over ...57,000 for 8 performances during Christmas Week and was seen by 23,900 people, is due for more showings this month (Feb. 9, 19, 12, 22). As a result of brisk box office business the co.'s NY season is extended "indefinitely." Efforts are being made to book a 3-week April season in Chicago and a late spring and summer run back at City Center.

Co. members have received reports from Copenhagen that their colleague, **Tanaquil LeClercq,** is making progress in her recovery from a polio attack and is now able to sit up for 15 minutes each day.

SADLER'S WELLS NOW ROYAL

A charter has been approved which gives the over-all title **The Royal Ballet** to the **Sadler's Wells Ballet,** the **Sadler's Wells Theatre Ballet** and the **Sadler's Wells Ballet School.** Princess Margaret will be President of The Royal Ballet, and Queen Elizabeth will be Patron.

The senior co. will make 2 trips to the U.S. this year. On April 29 they will appear in an NBC-TV spectacular of "Cinderella," with **Margot Fonteyn** in the lead. They return for a 4-week engagement at the Metropolitan Opera beginning Sept. 8, then tour the U.S. and Canada for 17 weeks—their longest American visit thus far. Roster will be headed by Fonteyn, **Beryl Grey, Nadia Nerina, Rowena Jackson, Svetlana Beriosova, Elaine Fifield, Michael Somes, Alexander Grant, Brian Shaw, David Blair** and **Philip Chatfield.**

TOUR NEWS

The **Nat'l. Ballet of Canada** begins its 40-city US tour Feb. 6 in Sioux Falls, S.D. Co has 5 new productions: **Ashton's** "Les Rendez-vous," **Ray Moller's** "La Llamada," **Grant Strate's** "The Fisherman and His Soul," a newly mounted production of "Giselle," and a jazz ballet, "Post Script" . . . Concert Associates, by arrangement with Columbia Artists, have added some 30 touring dates this season for the **Robert Joffrey Theatre Ballet.** The group took over the engagements cancelled by German dancers **Koester and Stahl.** With the addition of **Ivan Allen, Helenka Devon** and **Francoise Martinet,** the Joffrey co. now numbers 9 dancers . . . **George Skibine,** still recovering from a leg injury, has been replaced for the remainder of the **Ruth Page Chicago Opera Ballet** tour by **Oleg Briansky** . . . A newcomer touring attraction is **Dance Quartet,** consisting of **Virginia Freeman, Meriem Rosen, Patricia Wityk** and **William Hug.**

ALONG BROADWAY

Choreography assignments have been made for the following B'way musical futures: "Shinbone Alley" (George Kleinsinger's adaptation of "archy and mehitabel") — **Rod Alexander;** Duke Ellington's "The Crystal Tree" — **Helen Tamiris** (who will also direct); "Packaged in Paris" — **Ruth Page;** "New Girl in Town" (based on O'Neill's "Anna Christie, to star **Gwen Verdon** and Thelma Ritter) — **Bob Fosse;** "Boffola" — **Herb Ross;** Marc Connelly's "Hunter's Moon" — **Felicia Sorel;** "The West Side Story" — **Jerome Robbins** (also directing).

PERSONALS

It was a carefully kept secret until last month that Ballet Russe soloists **Yvonne Chouteau** and **Miguel Terekhov** were married before the co. tour began last fall . . . New arrivals: Justine Manon Woolner, born Dec. 19 to Dr. and Mrs. William R. Woolner **(Patricia Newman),** of Bronxville, NY (their 3rd daughter); James Allen Kimble, son of **Bob and Gert Kimble,** Belleville, N.J., born Dec. 10 . . . Catherine Regina Hodes, daughter of **Linda and Stuart Hodes,** born Dec. 28 in NYC . . . Gabrielle McKayle, daughter of **Esta and Donald McKayle,** born in NYC Dec. 29.

INTERNATIONAL NOTES

After Jan. appearances in Formosa, the Philippines, Hong Kong and Burma, the **San Francisco Ballet** is scheduled to perform this month in Thailand, Cambodia, Vietnam, Malaya, Ceylon and India. The co. of 30 is touring the Orient under ANTA-Int'l. Exchange Program auspices. Before leaving they worked out, with the help of the Kaiser Aluminum Co., a giant "erector set" of lightweight aluminum pipes which can be quickly assembled to make wings and light towers in theatres where equipment is scanty.

Albert Morini and Columbia Artists Mgt. are bringing **Les Ballets Janine Charrat** for a US tour in the fall of '57. Co. of 16 will be headed by Mlle. Charrat, **Helene Trailine** and **Robert Pomier** . . . **Roberto Iglesias** and his new Spanish dance co.

(over)

(Continued from page 3)

won an 11-minute standing ovation at their debut performance in Havana Dec. 23. Following engagements in the Dominican Republic and Puerto Rico, the co. is due to appear this month at the Bellas Artes in Mexico City . . . **Daphne Dale** and **Nicholai Polajenko** returned in Jan. from guest appearances with the **Ballet do Rio de Janeiro** to NYC, where they were signed by the **Marquis de Cuevas** for a year's contract. The de Cuevas co.'s European season begins Feb. 4 in Cannes.

A strong possibility for next season is a US tour by India's **Shanta Rao.** Her visit here is being arranged by Faubion Bowers . . . **Carola Goya** and **Matteo** are due to leave at the end of April, following their current US tour, for a round-the-world dance research trip. Principal stops will be India, Ceylon, Thailand and Tahiti.

Dance Notation Bureau Pres. **Ann Hutchinson** is now in London assisting **Mme. Nicholaeva Legat** in organizing the manuscripts on the **Nijinsky** System of dance notation, to determine how far the method had been developed and whether Nijinsky's scores can be deciphered. Of special interest is his notation of "L'Apres-Midi d'un Faune," now in the British Museum. Miss Hutchinson and **Harry Haythorne,** Pres. of the **British Dance Notation Society,** have been conferring with Miss **Noa Eshkol** of Israel on a method she has worked out with **Abraham Wachmann.**

CHANGE OF ADDRESS

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TELEVISION TOPICS

ABC-TV's "Omnibus" has scheduled 2 more **Agnes de Mille** programs this season. On one, Boston attorney Joseph Welch, will first discuss the Lizzie Borden murder case. Miss de Mille will then tell how she made a ballet from the story. Finally, **Nora Kaye** will star in a TV version of "Fall River Legend." On the 2nd telecast, planned for the fall. Miss de Mille will give an analysis of modern dance.

On Feb. 10 "Omnibus" is giving the Douglas Moore-John Latouche opera, "The Ballad of Baby Doe," for which **Hanya Holm** acted as director and choreographer last summer in Central City, Colo. Following the TV "tryout," the musical will open on the West Coast and work its way east to B'way.

NYC Ballet's Andre Eglevsky submitted to Mike Wallace's penetrating cross-questioning on Dumont TV's "Night Beat" Jan. 15. The star came up with some surprising opinions, including one that there is not too close a relationship between dance performing and the accompanying music . . . **John Butler** is choreographer for the Feb. 3 NBC production of "Ruggles of Red Gap."

BALANCHINE TRIUMPHS

A floral tribute and a standing ovation, led by the Danish King and Queen, were given to **George Balanchine** on Jan. 9 in Copenhagen following the premiere of his "Apollo" by the **Royal Danish Ballet.** Audiences there usually accord such acclaim only to distinguished soloists at the time of their retirement. Mr. Balanchine is also staging his "Serenade" for the Danish co.

BEG PARDON

The 2 photos of the Ruth Sussman School of Ballet in Scottsdale, Ariz., on p. 43 of the Jan. issue should have been credited to **Dorothy McLaughlin** . . . In this issue, the photo of Metropolitan Opera Ballet School students in the upper section of p. 62 were taken by **Jack B. Mitchell.**

THEODORE KOSLOFF DIES

Theodore Kosloff, colorful former Imperial Russian dancer died Nov. 22, in L.A. at the age of 75. Born in Moscow, he studied at the Moscow Imperial Ballet School. Immediately following his graduation he was sent to the Maryinsky Theatre in St. Petersburg, where he quickly won the rank of 1st soloist. He appeared with the Diaghilev co. in its 1st Paris season in 1909, then went to London for 2 seasons with a group which included **Karsavina,** his wife, **Alexandra Baldina,** his brother, **Alexis**—among others.

Kosloff came to the US in 1911 and was co-star with **Gertrude Hoffman** in a co. called Saison de Ballets Russes, which gave vigorous competition to **Pavlova's** Ballet Russe. With great success he later headed a ballet troupe on the Keith-Orpheum vaudeville circuit. In 1917 Kosloff was engaged by Cecil B. DeMille for a role as an Aztec prince in a film with Geraldine Farrar. Soon after he settled in Hollywood to appear in such pictures as "Why Change Your Wife?" and "Adam's Rib." De Mille, reputedly short of cash, once paid Kosloff's fee in Paramount stock, a deal which laid the foundation for his considerable fortune. During the 20's and 30's he had schools in Dallas, L.A. and S.F. **Marilyn Miller, Agnes de Mille** and **Nana Gollner** were among his pupils. He is survived by his widow (from whom he has long been separated) and his brother.

DANCE SCENE USA

Margaret Erlanger sends word that **Alwin Nikolais** and the **Henry St. Playhouse Dance Co.** will premiere "The Bewitched" on Mar. 26 at the U. of Ill, Urbana. The event is part of the U.'s 6-week (Mar. 3-Apr. 13) Contemporary Arts Festival . . . On the 2nd night of **Hoctor & Byrd's** 2-week engagement at Blinstrub's in Boston, **Danny Hoctor** snapped a tendon in his foot. The team was obliged to cancel dates and classes in Boston, L.A., Reno, S.F. and Las Vegas . . . 3 new dancers, **Diana Borgen, Jean Mathis** and **Anna Janes,** join the **San Francisco Contemporary Dancers** for the 1st program of their spring season, Feb. 13, at the Marine's Memorial Theatre. Featured work will be **J. Marks'** "Movements of the Naked Eye."

AROUND NEW YORK

Michael Maule replaced **Pierre Lacotte** opposite **Mary Ellen Moylan** in the **Metropolitan Opera Ballet** for "Ernani" on Jan. 15 & 21 . . . There is to be another Capezio Award this year — the 6th annual — to be presented in mid-March. At last year's award luncheon chairman **John Martin** announced the resignation of the award committee, since its tenure was limited to 5 years. 3 of the original group — **Martha Hill, Anatole Chujoy** and **Walter Terry** — are again on this year's committee. Mr. Martin has been replaced by **Emily Coleman** . . . Recent visitor to Manhattan was **Lorand Andahazy** of St. Paul's **Ballet Borealis.** As chairman of Hungarian Relief for the St. Paul Red Cross, Mr. Andahazy, who is Hungarian-born, was here to make a survey of the refugee needs at Camp Kilmer, N. J. The St. Paul group, 1st in the US to meet its quota, raised over $26,000 and sent more than a ton of clothing to Austria.

The 4th annual **City-Wide Spring Folk Dance Festival,** sponsored by the Boys Athletic League and directed by **Sally Ray,** is scheduled for Apr. 10 at Manhattan Center. Some 700 youngsters, aged 11-18, from Y's, community and settlement centers are now rehearsing. Each group will represent a nation of its own choosing. From an original 9, the number of participating groups has grown to 36. Miss Ray now has 3 assts., **Joe Chapman, Blanche Brody** and **Sidney Becker.**

Eileen O'Connor will discuss English, French, Italian and Russian styles of bal-

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let at the Feb. 11 meeting of the NY Ballet Club . . . **Eddie Roberts** gave a surprise party Dec. 20 at the Hotel Plaza to honor **Mr. and Mrs. Jules Stone** on their 25th anniversary . . . **Susan Braun,** on behalf of Dance Films, gave a party Jan. 6 and showed a historically interesting kinescope of a 1949 TV production of "Giselle," with **Nora Kaye** and **Igor Youskevitch** in the leads.

OFF BROADWAY EVENTS

Pearl Lang is premiering "Falls the Shadow Between" Feb. 14 in Hartford, Conn., and Feb. 17 at Hunter Playhouse, NYC. Based on the Persephone-Pluto myth, the work has an original score by Meyer Kupferman, which will be conducted in NYC by Daniel Saidenberg. Also on the bill will be "And Joy is My Witness" and "Legend." Appearing with Miss Lang are **David Lober, Bertram Ross, Dale Sehnert, Bruce Marks, Carol Dellaglio, Karen Kanner, Sheldon Ossosky, Arlyne Rudman, Jan Goldin, Robert Gerald, Nancy Stevens, Gene McDonald, Odette Blum, Janet Byer.**

Anna Sokolow is directing Kafka's "Metamorphosis," to be presented Feb. 19 at the Theatre de Lys in the ANTA Experimental Series. The work was adapted by **Douglas Watson,** formerly a dancer in the Martha Graham Co., who will have the acting lead. Along with the actors in the cast will be dancers **Judith Coy, Eve Beck, Jeff Duncan** and **David Gold,** of Miss Sokolow's co. The choreographer is also at work on an all-new program for a spring showing. There are to be 2 new works to music by Teo Macero. One will be to "progressive jazz in classic form," and the other will be a vaudeville-show business satire. **Farnesio de Bernal,** a principal dancer at the Bellas Artes in Mexico City, is joining the Sokolow co.

Gladys Bailin is being featured in a program of her own new solo and group works at the Henry St. Playhouse Feb. 9 & 10. **William Frank, Phyllis Lamhut, Coral Martindale** and **Ruth Ravon** are dancing with her . . . On the afternoons of Feb. 12, 17 & 22, also at Henry St., will be a new dance production for children of "Jack and the Beanstalk," 50 youngsters are in the cast, which is being directed by **Murray Louis,** with **Ruth Grauert** and **Joseph Balfior** assisting. Most of the choreography has been done by the children themselves.

11-year-old **Carol Kastendieck** danced the lead in **Mattlyn Gavers'** production of "Coppelia" for the Little Orchestra Society Jan. 19 at Hunter Coll. Cast members were students of the **Metropolitan Opera Ballet School** . . . **Jillana** has been added to the list of dancers in the **Asmus Ballet Repertory** program Feb. 17 at the 92nd St. Y . . . "Mobile," choreographed by **Molly Vick,** of McLean, Va., and Washington, D.C., will be one of the works on the **NY Ballet Club's** 7th annual Choreographers' Night in May. Those wishing to propose ballets may contact G. Koreff, 352 E. 55, NYC.

Stuart Hodes was choreographer of the Equity Library Theatre's "Climate of Eden," which played the neighborhood circuit last month. **Matt Mattox** will stage dances for ELT's forthcoming "Annie Get Your Gun" . . . **Jean Leon Destine** gave a program of Haitian dance for the Adult Student Council at the Amer. Museum of Natural History Jan. 18. The Council is composed of new citizens to NYC and represents 30 countries . . . Under the auspices of the Jewish Musical Alliance, **Edith Segal & Co.** participated in "I Hear a Call," a dance and choral suite, Dec. 29 at Carnegie Hall. **Elfriede Mahler, Ellen Frederic, Norma Konon, Renee Rappaport, Alice Rothman, Peter Slosser** and **Carl Wood** danced with Miss Segal.

The 6th annual Israel Dance Festival takes place at 2:40 and 8 on Feb. 10 at Hunter Coll., with **Fred Berk** directing. 150 dancers from 11 orgns, will participate in the Amer. Zionist Youth Council event . . . **Bill Hooks** and **Marvin Gordon** will each premiere 2 group works at their joint concert Mar. 3 at the 92nd St. Y . . . The **Roland Wingfield Dancers** began an engagement in Dec. at the China D'Or. The group plan to tour Canada and the Southern states this season . . . A dance play, "Petrouchka," was included in the Christmas Puppet Shows by **Lea and Gia Wallace** at the **Village Dance and Puppet Center.**

SCHOOLS AROUND NEW YORK

Frederic Franklin is substituting for **Leon Danielian** on the faculty of the **Ballet Russe de Monte Carlo School** while Mr. Danielian is touring the Orient with the **S. F. Ballet.** Mr. Franklin is teaching ballet technique and mime . . . **Vali Szente,** young dancer from the Budapest Opera, arrived in NYC in early Jan. She has been given a scholarship at the **School of American Ballet** . . . **Janet Collins** is teaching at the **Peekskill School of Ballet** . . . **Angna Enters** begins a 15-week course in mime for actors and dancers on Feb. 4 at the Stella Adler Studio . . . Auditions for the 6th annual Scarsdale **Steffi Nossen** Dance Scholarship are scheduled for Mar. 1. Open to non-professional Westchester Co. modern dance students, the award enables the winner to continue dance study in college. Heading the panel of judges are **Walter Terry, Theodora Wiesner** and **Robert Cohan.** Applications are obtainable from Mrs. Ralph H. Seberhagen, 4 Rectory Lane, Scarsdale, NY . . . **Nona Schurman** is teaching Dance Composition for Beginners at the New Rochelle YWCA — the 1st course to be offered by the Professional Section of the **Westcheter Dance Council.**

FEBRUARY CALENDAR OF EVENTS N. Y. C.

Feb. 1-28	**New York City Ballet** City Center of Music & Drama
Feb. 2	**Contemporary Dance Preds.** 92nd St. YM-YWHA; 8:40
Feb. 2	**Jose Greco & Co.** Brooklyn Acad.; 2:30 and 8:30
Feb. 7	**Ballet '57 (New Modern Ballets)** Carnegie Recital Hall; 8:40
Feb. 9-10	**Gladys Bailin & Group** Henry St. Playhouse; 8:40
Feb. 10	**Three Arts Theatre** (Chamber Music and Dance) 92nd St. YM-YWHA; 8:40
Feb. 10	**American Ballet Theatre** Met. Opera House; 8:30
Feb. 11	**NYC Ballet Club** Eileen O'Connor, Speaker Acad. of Ballet Perfection; 8:30
Feb. 15	**Fred Berk Dance Co.** Cooper Union; 8:30
Feb. 17	**Asmus Ballet** 92nd St. YM-YWHA; 2:40
Feb. 17	**Pearl Lang & Co.** Hunter College Playhouse; 8:30
Feb. 24	**NYC Ballet Club,** P. W. Manchester, Speaker Acad. of Ballet Perfection; 3:00
Feb. 26	**Jean Murai & Co.** Brooklyn Acad.; 8:30

REGIONAL COMPANIES

In the nation's capital, the **Washington Ballet,** sponsored by the newly-organized **Washington Ballet Guild,** give its 1st 2 performances in Constitution Hall Dec .29 with the Nat'l. Symphony. Presented on the sold-out programs was a full-length "Cinderella," to Mozart music, choreographed by **Lisa Gardiner** and **Mary Day,** Artistic Directors of the co. They plan another program this month. On the Guild's sponsor list is an impressive array of Washington society, government officials and diplomatic figures.

The **Macon, Ga., Ballet Guild,** directed by **Gladys Lasky,** is giving its debut performance Feb. 2 at Wesleyan College in Macon. Initial program will include the traditional "Les Sylphides" and 4 original ballets. The Macon group has already had a lively program of activities since its formation in Sept. At their Jan. meeting the RAD film strips, "Fundamentals of Correct Posture" and "The Physique of a Dancer" were shown. Commentary was by a prominent orthopedic surgeon. *(over)*

ON TOUR IN FEBRUARY

BALLET RUSSE DE MONTE CARLO: Feb. 1-2, Portland; 4-6 San Francisco; 8-9, 11, 13-16, Los Angeles; 12, Pasadena; 18-19, San Diego; 21; Phoenix; 22, Tucson; 23, El Paso; 25, Midland, Tex.; 27, College Station, Tex.; 28-Mar. 3, Houston.

CHICAGO OPERA BALLET: Feb. 2, Decatur, Ala.; 4, Tupelo, Miss.; 6, Vicksburg, Miss.; 7, Little Rock, Ark.; 9, Alexandria, La.; 9, Crossett, Ark.; 11, Shreveport; 12, Denton, Tex.; 13-14, Ft. Worth; 15, Houston; 16, Port Arthur, Tex.; 18, San Antonio; 19, Big Springs, Tex.; 20, Wichita Falls, Tex.; 22, Odessa, Tex.; 23, Carlsbad, N. M.; 25, Roswell, N. M.; 26, El Paso, Tex.; 27, Tucson, Ariz.; 28, Yuma, Ariz.

AMERICAN BALLET THEATRE: Feb. 11, Hartford, Conn.; 12, New London, Conn.; 13-15, Boston.

LOLA MONTES & CO.: Feb. 1, Buffalo, Wyo.; 4, Cheyenne, Wyo.; 6, Delta, Colo.; 8, Durango, Colo.; 10, Santa Fe; 11, Globe, Ariz.

MARINA SVETLOVA & GROUP: Feb. 1, Arlington, Tex.; 5, Sherman, Tex.; Juarez, Mexico; 11, Kermit, Tex.; 13, Liberal, Kan.; 15, Joplin, Mo.; 18, Shelby, S. D.; 20, Watertown, S. D.; 21, Anoka, Minn.; 22, Superior, Wis.; 24, St. Louis Park, Minn.; 27, Beaver Dam, Wis.; 28, Morris, Ill.

NATIONAL BALLET OF CANADA: Feb. 6, Sioux Falls, S. D.; 7, Albert Lea, Minn.; 8-9, Minneapolis; 12-13, East Lansing, Mich.; 15, Lawrence, Kan.; 16, Kansas City; 17, Oklahoma City; 19, Waco, Tex.; 20, Ft. Worth; 21, Austin, Tex.; 22-23, Dallas; 25, Baton Rouge, La.; 26, Galveston, Tex.; 27, Shreveport; 28, Oxford, Miss.

JOSE GRECO & CO.: Feb. 1, Newark, N. J.; 4, Boston; 5, Hartford, Conn.; 6, Washington, D. C.; 7, Indiana, Pa.; 9, Durham, N. C.; 11, Sarasota, Fla.; 12, Miami; 14, Birmingham, Ala.; 15, Tuscaloosa, Ala.; 16, Atlanta, Ga.; 18, Nashville, Tenn.; 19, Lexington, Ky.; 20, Bloomington, Ind.; 21, Notre Dame, Ind.; 22, Highland Park, Ill.; 23-24, Milwaukee; 25, St. Louis; 26, Cedar Rapids, Iowa; 28, Dodge City, Kan.

GOYA & MATTEO: Feb. 5, Massena, N. Y.; 10, Detroit; 11, Lapeer, Mich.; 13, Geneva, N. Y.; 14, Cortland, N. Y.; 16, Leominster, Mass.; 18, Beacon, N. Y.; 25, Vineyard Haven, Mass.; 26, Bath, Me.; 28, Long Island, N. Y.

JOFFREY THEATRE BALLET: Feb. 1, Falls City, Neb.; 2, Ames, Iowa; 5, Cedar Falls, Iowa; 6, Menomimie, Wis.; 7, Eau Claire, Wis.; 10, Laramie, Wyo.; 13, Des Moines; 14, Columbia, Mo.; 15, Marysville, Kan.; 16, Persons, Kan.; 18, Kansas City; 22, Marquette, Mich.; 24, Elgin, Ill.; 25, Barrington, Ill.; 26, Alton, Ill.; 28, Indianapolis.

JOHN BEGG'S BALLET CARNIVAL: Feb. 1, Sterling, Ill.; 2, Oak Park, Ill.; 3, Evansville, Ind.; 4, Champaign, Ill.; 7, Chillicothe, Ohio; 2-8, Parkersburg, W. Va.; 16, Norfolk, Va.; 17, Langley Field, Va.

SOPHIA DELZA: Eugene, Ore.

JEAN LEON DESTINE: Feb. 1-2, Boston.

DANCE DRAMA CO. (with Frankel & Ryder): Feb. 4, Long Beach, L. I., N. Y.; 5, Westfield, Mass.; 7, Plymouth, Mass.; 8, Farmington, Me.; 10, Middlebury, Vt.; 13, Toronto, Can.; 14, Knoxville, Tenn.; 15, Raleigh; 18, Gulfport, Miss.; 19, Bogulusa, La.; 20, Beaumont, Tex.; 21, Sweetwater, Tex.; 22, Abilene, Tex.; 23, Tulsa; 25, Chickasha, Okla; 27, Fargo, N. D.

JOSE LIMON: Feb. 22-23, Richmond, Va.; 26, Hollins, Va.; 27, Harrisonburg, Va.

TALLCHIEF-EGLEVSKY: Feb. 11, So. Hadley, Mass.; 16, Washington, D. C.

HAYDEN-EGLEVSKY: Feb. 21, Dayton, Ohio.

JEAN ERDMAN: Feb. 7, Dubuque, Iowa; 9, St. Paul, Minn.; 11, Milwaukee; 13-14, Normal, Ill.; 18-19, Albion, Mich.

(Continued from page 5)

The Westchester Ballet Co. is premiering Director **Iris Merrick's** "East of the Sun and West of the Moon" Feb. 10 at the County Center, White Plains, NY. The young group makes its NYC debut May 12 at the 92nd St. Y . . . Next appearance of the **Phila. Civic Ballet** on "Color Recital," the TV program from the NBC Color Studio in Phila. is Feb. 2. Plans are being readied for the co., directed by **Norman Craig,** to do a tour of nearby cities.

Ballet Society of Memphis last month presented "Concert Ronde," a ballet program arena-style. At the Brooks Memorial Museum the Society sponsored an exhibit of dance photos by William Speer, and a lecture on the development of ballet by Soc. Pres. **Charles Kirby,** with **Jane Maynor** and **Jerry Blanton** demonstrating.

Erik Cooper, Dir. of the **Seattle Repertory Ballet Co.,** was engaged by the newly-established **Ballet Oregon** to stage his "Spaniolize Suite." The Portland co., for which **Sergei Volinoff** is ballet master, will present Mr. Cooper's work later this year in Portland and surrounding cities.

SCHOOLS AROUND THE COUNTRY

Smith College dance instructor **Martha C. Myers** is currently producing and directing a dance film with a grant from Wellesley College . . . **Ruth Lert** recently presented a group of dance films at the **Amer. School of Dance** in Hollywood. Included were "Dances of Bali," which Vicki Baum photographed in 1936 (Miss Baum was at the showing to answer questions), a picture of Team Dances of So. African Negro Gold Miners, and a film of **Harald Kreutzberg's** "The Eternal Circle" . . . The Bard Coll. Players do a tour this month of a play with dance, "Martha Goodwin's Possession," with choreography by **Jayne Meyer.** Group will play in Mass., Vt., Conn., N.J. and N.Y.

Alan Banks will head the Dance Dept. of The Music Trail, Lake Placid, N.Y., for the 3rd summer . . . July 1-Aug. 17 are this year's dates for **Albertine's Summer Dance Workshop** at Bar Harbor, Me. Ballet, Spanish, Hindu and Music Appreciation courses will be offered . . . **Pearl Lang,** assisted by a group from her co., will teach and perform June 15-July 19 at the U. of Colo. in Boulder . . . **Robert Cohan, Mary Hinkson** and pianist Cameron McCosh, of the **Martha Graham Co.,** gave a Master Class in Dec. for dance students of Brandeis U. and guests from other colleges in the Boston area . . . **Roland Guerard** has resigned from the staff of the **Frances Putnam Studio of Dancing** in Houston, Tex. A replacement is being sought.

ASSOCIATION NEWS

The **Texas Assn. Teachers of Dancing** held their 2th annual convention Dec. 27-30 in Dallas. On the faculty were **Thomas Armour, Danny Hoctor, Bob Audy, Rose Lorenz, Maxine Asbury, Camille Long, Corvino, Raymond Smith, Gover [illegible], Lillian LuPau, Louise Finley, James [illegible], Jr., Tito and Marjorie Montilla, Jimmie Crowell, Marjorie Stubblefield, Doris [illegible], Ralph Abel** Newly elected officers are **Lillian Cain,** Pres.; **Virginia Self,** 1st VP; **Mary Frances Garlington,** 2nd VP; **Gloe Lewis,** Corr. Sec.; **Frances Burr Bleeker,** Sec.-Treas. Directors: **Dee Coulter Edwards, Judith McCarty Hall** and **Dotty Botkin.** 1957 Normal School will be in Dallas the last week in June.

In St. Petersburg, Fla., the **League of Professional Instructors of Dance** has recently been organized "to promote and maintain the highest ethical standards and principles of dance education." The public is being invited to monthly programs of films, lectures and dance presentations with discussion periods. Charter members are **Pauline Buhner, Lois Eborn Gill, Imogene Helm, Mrs. Alleen Eborn, Geraldine Lennox. Mrs. Alpha Helm, Renee Lennox** and **Mrs. Adam Noble** associate members.

Gertrude Hallenbeck, Skip Ram, Tommie Pockette, Joe Price, Mel R[illegible], Louise Raver and **Joe Nobles** were faculty for the **DEA** Jan. 27 session in NYC. [illegible] material session is Mar. 24, again in NYC. Dates for DEA's summer convention at the Hotel Plaza in NYC have been set. The training school will be July 8-18; the convention ballroom will be July 19-the convention is July 21-26.

Edward Caton's ballet material for **DMA** convention in Houston Jan. 25-27 has been prepared in **Leticia Jay** Dance Notation. Miss Jay was scheduled to accompany him to Texas to assist in the presentation.

NADAA convention dates: July [illegible] L.A.; July 13-19, Chicago; July 2[illegible] Dallas; July 29-Aug. 3, Boston; Aug. [illegible] NYC.

CHICAGO NEWS

Ballet Russe de Monte Carlo, at the Opera House for another annual Christmas season, had a crowded 2 weeks and its best ticket sale. This is the 3rd season since the reorganization and a new style in crystalizing. Ballet master **Michel Katcharoff** keeps the ballets in a condition not associated with "Russian" ballet. The "Sylphides" corps has looked so cleanly lyric since the early seasons of Ballet Theatre. Morale is the highest ever observed on tour, and the observer has seen many a discouraged and demoralized group.

Alicia Alonso and **Igor Youskevitch** had great personal successes, but beyond that they have visibly improved the presentation of "Swan Lake" and "Giselle." Youskevitch has added details to the

(Continued on page

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DANCE IN THE FILMS

BY ARTHUR KNIGHT

With rock and roll dominating this month's musicals, it seems almost necessary to place quotes around the "dance" in the title of this column. To be sure, the gyrations of the rock and roll enthusiasts are precisely what Webster calls for—"a leaping or stepping with rhythmical motions of the body." But the insistent beat of the music, its obvious and repetitive riffs and wails — not to mention its lyrics—unleashes in its devotees a frantic exhibitionism that is at times frightening in its primitivism. Its sexuality is undisguised and unsublimated; and while these qualities are not necessarily bad in themselves (indeed, the defenders of r&r speak of it as a "release" of pent-up energies and inhibitions), still they are not precisely what one looks for in art. There is a sequence in *The Saga of Satchmo,* a film biography of Louis Armstrong produced by Edward R. Murrow, in which Armstrong carries his horn to the Gold Coast of Africa to play for the natives. And the response of the tribesmen to Louis' New Orleans jazz—which most of them were hearing for the first time—is remarkably similar to the dance interludes encountered in such current offerings as *The Girl Can't Help It, Don't Knock the Rock, Pretty Baby* and *Rock, Rock, Rock.* Perhaps this is all part of the cult of the primitive, but it is certainly one of its less attractive manifestations.

I must confess that I find it particularly unattractive because of the yahoo attitude surrounding it. The bumptious, aggressive salesmanship of an Alan Freed, the hoarse, sweaty enthusiasm of a "Fats" Domino are only part of it. More significant, I feel, is the suspicion ingrained in such films as *Don't Knock the Rock* and *Rock, Pretty Baby* that anyone unmoved by its plaintive moans and pounding beat, anyone mildly shocked or distressed by the strutting, suggestive movements of rock and roll dancing is in fact a hypocritical fuddy-duddy. In *Don't Knock the Rock,* the staid elders are finally shamed into accepting r&r by being reminded of their Charleston days. In *Rock, Pretty Baby* a harassed father who would rather have his teen-age son pursue a career in medicine than strum the guitar in an r&r combo, is made to see the error of his ways. In both films, higher education and cultural pursuits in general are scorned and derided. Rock and roll, on the other hand, is virtually exalted into the symbol of the American way of life. This in itself is no small cause for alarm.

The Girl Can't Help It, the most elaborate of these productions, introduces Jayne Mansfield to the screen—along with "15 rock and roll stars." She seizes the opportunity to display all her well press-agented resemblances to Marilyn Monroe in form, in voice and in wiggle; and while she steps through a few dances, her main function—quite apart from the obvious one of bringing customers to the box-office—is to provide a slender thread of a plot for the seemingly endless array of juke-box personalities. In quite a similar vein, there is Anita Ekberg, supplying the bust for *Hollywood or Bust* and the marquee displays for *Zarak.* Miss Ekberg, a tall, amply proportioned Swede, is required to do a little dancing in both of these films—and in both displays the embarrassing fact that her charms are more appropriate to static cheesecake photos than to moving pictures. Her belly dance interlude in *Zarak,* an unremittingly stupid sex and sand spectacle from Columbia, are in the best tradition of Hollywood's genteel pornography, but rendered especially uncomfortable by the bony angularity and lack of grace of her every movement. In *Hollywood or Bust,* she is merely required to play herself—an assignment she carries out with no particular distinction.

If Hollywood has been remiss in supplying anything of special interest to dance enthusiasts this month, the 16mm people have not. Among the dance films available to schools and parlor projectors are several on ethnic subjects.

Fritz Henle, the noted still photographer, has turned his skilled hand and sensitive eye to a pair of dance films featuring Geoffrey Holder and his troupe performing authentic African dances that have found their way to Trinidad, *Shango* and *Yanvalou.* This is no supper club stuff, no dance interludes in a Broadway musical. Working in Trinidad against backgrounds of blue sea and tropical jungle, Henle seems to be documenting raw ritual — a frantic voodoo dance of the Yarubas in *Shango* that reaches its climax in the blood sacrifice of a white chicken, a drum dance to the snake god in *Yanvalou* that reduces its participants to a quivering religio-sexual frenzy. The coverage, the changing of camera position from point to point is so complete as to convey a sense of heated participation to each spectator. Holder beats out the rhythmic drum accompaniments, and Henle's superb color work places these two short films among the best of their kind. Available through Brandon Films, 200 West 57th St., New York 19. Running time, 10 minutes each.

Brandon also distributes *Witch Doctor,* an effectively photographed stage dance by Jean Léon Destiné and his group. Working in black and white, the director has used shadow and lights to convey the mood of nocturnal conjury and a climax of close-ups to capture the excitement of the dance. The results make an interesting comparison to the Holder films. Running time, 10 minutes. *THE END*

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REVIEWS

BY DORIS HERING

Choreography by Zachary Solov for Aida, Ernani, and La Perichole
Metropolitan Opera House
Nov. 13, Dec. 20, Dec. 22, 1956

Many of the standard operas are comparatively restricted in their dance requirements. The Met's choreographer, Zachary Solov, has understood this and has wisely not tried to force his medium upon them.

But this season's new productions of Verdi's *Ernani* and Offenbach's *La Périchole* offered Mr. Solov a much broader scope. He did not really take advantage of it.

In *Ernani* the opportunity for choreographic freedom grew out of the opera's dramatic structure. For three acts the Sixteenth Century Spanish tragedy wove its story in varying shades of darkness. And its action was relatively static.

But finally a ray of hope entered the inexorable tale. The lovers were to be united in marriage. And so the fourth act began in a new mood. And it began with dancing—an Epithalamium or dance of felicitation for the bride and groom.

The stage was Solov's. There were no difficult linkages to be made with preceding and following action. Everything was set for a fresh and resourceful dance concept. But Mr. Solov stayed close to

(continued on page 12)

W. H. Stephan

NEWCOMER CHOREOGRAPHER: Paul Taylor is premiering a work for 7 dancers, to a new chamber score by John Cooper at the N.Y.C. YM & YWHA on Feb. 10. Dancers assisting Mr. Taylor are Lorraine Crockett, Anita Dencks, Barbara Janezio, Carol Rubenstein, Peter Saul and Matt Turney.

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LOOKING AT TELEVISION

WITH ANN BARZEL

The most important dance item on television since Agnes de Mille's appearance on *Omnibus* last spring was Miss de Mille's Dec. 30 appearance on *Omnibus*. The earlier show was the more interesting, perhaps because the subject is. The vocabulary of dance, the actual physical facts of dancing are fascinating in themselves, and moreover less open to controversial statements. The Dec. 30 topic was choreography, which is apt to be subjected to personal theories and evaluations.

Naturally the subject of choreography can hardly be covered in one hour, and inevitably those who wanted to hear certain facets discussed would be critical of the program. Further, de Mille is hardly an orthodox worker in the field and is bound to step on toes. One expects a lecturer to air his own spirited, even debatable opinions. However in this case, where listeners in the millions were being introduced to a subject for the first time, there was the responsibility to be on the side of fact. For the most part Agnes de Mille's program was sound, intelligent and entertaining. And she has a lively manner and a lucid way of telling things. Furthermore, her experiences and successes in the field lend value to whatever she has to say.

Miss de Mille first traced the making of dances that were not for the benefit of an audience, but related to communal needs, then those dances intended to be seen, to communicate, to move an audience.

The war dances of the Congo and *Scottish Sword Dances* were neatly juxtaposed — the former done by Charles Queenan, the latter (very expertly) by James Jamieson. The speaker's frequent allusions to the virility of the male dancers seemed redundant. Such protesting might well give ideas to people who otherwise might not have them.

Oriental and Spanish dancers were presented as conscious performing artists aiming to please. The cancan and shimmy were hardly necessary. They made no choreographic point, except perhaps as source material for some of de Mille's dances.

A sample of "Russian Imperial Ballet" was too effusive to be taken seriously, and was more of a burlesque of the style than the real thing. It was clear the lecturer felt she was superior to this kind of thing.

Understandably, de Mille's contributions to choreography were most clearly explained. An analysis of *Rodeo* included details of gesture and steps that were very illuminating. The selection of common gestures—chewing gum, hitch-up of the pants, the rolling gait of the cowboy and cowgirl were shown as a development of native style—with marked reference to its superiority to the classicism that preceded. In the excerpt presented, Jenny Workman, Frederic Franklin and Kelly Brown danced the roles they had done before. The camera work was straightforward. One defective bit was in having the cowgirl exit past the lens instead of prancing through the rows of cowboys to a lonely departure.

Following *Rodeo* there was a bit from the ballet in *Oklahoma!* This clearly marked Miss de Mille as the specialist in cowboy ballets. Kelly Brown, Robert Lindgren and Jack Beaber were among the recognizable dancers.

An abbreviated *Les Sylphides* was sent off with a noncommital statement that here was a "beloved old ballet." Nothing more. Not a word to explain its really revolutionary style and the intricate corps de ballet pictures. Perhaps Agnes de Mille is hardly the one to explain Fokine, but after so much detail on *Rodeo* and *Oklahoma!*, it might have been appropriate to call attention to the movement quality of the *Sylphides ports de bras*, to the ingeniousness of making a ballet based on the technique of the *danse d'école* yet using few of its steps, of the inventiveness of making a complete ballet without pirouettes and never a preparation, of the architectural patterns the corps makes while the solos are danced, of the new relationship of the dancers in the *pas de deux*—some choreographers of today have not yet caught up with Fokine. It might have taken all of thirty seconds to remark these things and would have opened the viewers' eyes to much in this great ballet. Sonia Arova and Frederic Franklin danced the *Pas de Deux*, and Diana Adams the *Prelude*. The *Nocturne*, and especially the *Valse Brilliante*, had real romantic atmosphere, thanks to the shadow world of television.

A bit from *Serenade* was a bow to Balanchine, sans explanation. The final sequence of the program showed de Mille at work as a choreographer, devising a dance. She was generous in showing the importance of the dancers to the choreographer. In fact, she was too generous, for the end result of her working with Gemze de Lappe and James Mitchell gave the impression that dance ideas came more often from the dancers than from the choreographer, and some were more accidental than planned. However, this passage was a lovely one, and danced beautifully by Miss de Lappe and Mitchell. A bit of humor assigned to Dusty Worrall seemed contrived and artificial, but was acceptable.

Nevertheless, in all, the historic importance of the program in reaching a nation-wide audience with this kind of material can hardly be overestimated.

(Ed: The March issue will have an elaborate picture spread of the Dec. 30 program with introduction and notes by Agnes de Mille.)

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(continued from page 10)

tradition. The corps did a mild suggestion of the *bolero clásico.* There was a tumbling interlude for males bearing tambourines and knives. And there was a formal pas de deux for Lynne Marcus and Pierre Lacotte.

True, Mr. Solov was hampered by an awkward distribution of stage space and by the apathy of his male dancer. But the real fault was in his lack of daring.

In *La Périchole,* the choreographic freedom was of a different nature. Here it was the director and not the composer who allowed the leeway. Cyril Ritchard directed the French *opéra-bouffe* in a rather loose, music hall fashion. And so Mr. Solov's Royal Ballet Dancers entertaining the Viceroy of Peru could have been as bizarre, as funny, or as dashing as they wished. But they entered in two polite lines; bowed and waltzed.

The dance did, however, gain momentum with Mary Ellen Moylan's sparkling turns about the stage and with a downstage lineup for the corps—men surging strongly upward behind the women.

The first act of *La Périchole* was punctuated by playful street dances devised by Ritchard. They featured Geoffrey Holder in his familiar characterization as the suavely grotesque primitive creature. He burst through a paper hoop to flirt jauntily with a Gypsy dancing girl (Mary Ellen Moylan). Despite Miss Moylan's beautifully polished style, the whole interlude seemed somewhat improvised.

This season, the Triumphal Scene in *Aida* gained a new note of bizarre elegance with the central role (formerly a female solo) divided between two dancers. Mr. Solov devised an erotic duet for Geoffrey Holder as a towering Ethiopian and Mary Ellen Moylan as a scantily clad Egyptian girl. The dance reflected the pomp and savagery of the opera. And both dancers performed it with savor.

There were imaginative touches in other scenes of *Aida* — notably the acrobatic dance for Negro urchins entertaining Amneris. And all of this made us wish that *Ernani* and *La Périchole* could have shared some of the boldness and feeling for the exotic that Solov lavished on *Aida.*

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Of the five new works, Paul Taylor's solo, *Tropes*, came closest to a dance experience. With his face striped and with shiny discs on his fingers, he shifted fleetly from one movement quality to another. The total effect was one of sturdy animality.

James Waring is an enigma. His choreographic talent seems always to hover on the brink of originality. But it withdraws into preciosity. His *Two Duets from Work in Progress* opened with a fascinating image of two figures (Toby Armour and Timothy La Farge) slithering across the stage in silhouette. They melted into a serpentine duet that left them bending to the ground, stretching out their legs like hypnotized crabs. The atmosphere was one of experimentation without drive.

The Japanese have a wonderful faculty for paring their decorative arts down to linear essentials. Karen Butt, who created and danced *Three Dances for Haiku* (John Cage) tried to capture this quality in her movement. The result, while carefully devised, was lacking in grace.

For a different reason, there was no grace in Edward Caton's *Yaha*, choreographed for Aileen Passloff. The dance combined balletic and oriental movement in a tasteless portrait of a Japanese prostitute.

By way of a finale, five choreographers (Remy Charlip, Marian Sarach, Paul Taylor, David Vaughan and James Waring) threw together a dance collage

(continued on page 86)

Paul Wilson

ANNIVERSARY IN LONDON: Phyllis Bedells (center), the first English dancer to win ballerina rank, is shown at Claridge's in London on Dec. 16 at a dinner commemorating the 50th anniversary of her first stage appearance. She has been a leading London teacher since her retirement in 1935. At left is Lady Hicks, chairman of the event, and at right, the renowned Danish-born ballerina, Dame Adeline Genée.

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IN THE MAILBOX

Dear Editor:

In her article in the November issue, Miss Hutchinson gave a rather unbalanced picture of the state of dance notation in England. The Margaret Morris and Nijinsky systems she mentions, for instance, are not in use and are of purely historical interest. Various Laban dialects are taught at modern dance schools, and some use has been made of Labanotation by American *maitres de ballet* in reproduction of the choreography of American musicals, but relatively little progress has been made here in moving out from modern dance into the ballet world . . .

The Benesh Dance Notation, on the other hand, has made such rapid progress in recent months that its future as the standard English system is assured. The Royal Academy of Dancing, covering the large majority of English ballet teachers (as well as many in the Commonwealth and abroad) has decided to make the Benesh Dance Notation an integral part of R. A. D. training, and has started large-scale training schemes. In making this decision, the heads of the R. A. D. were able to draw on the experience at the Sadler's Wells School and the Sadler's Wells Ballet, where Joan Benesh is scoring ballets, with the help of dancers trained in Benesh Notation. Margot Fonteyn, who launched Benesh Notation two years ago by arranging the first demonstration, is the President of the R. A. D. Ninette de Valois, Director of the Sadler's Wells Ballet, and Arnold Haskell, Director of the Sadler's Wells School, are Vice-Presidents . . .

The largest dance association in England, the Imperial Society of Teachers of Dancing (which covers all styles of dancing, and includes the Cecchetti Society) is moving in the same direction.

It may well seem to readers across the Atlantic that the rapid progress of the Benesh Notation in England is due merely to nationalistic prejudice. But the contrary is suggested by the fact that the Benesh Notation has already been adopted by the leading ballet company in South Africa (where British institutions are by no means automatically accepted) and by another in Holland. The fact is that in two years the Benesh Notation has gone further within the professional ballet world than any previous system has done in decades or centuries. It succeeds here and abroad for the same reason as Jaguar cars, Britannia aircraft — and Margot Fonteyn. . .

But I do not expect American leaders to take my word for this. If they are interested they should look into the matter for themselves. There is a useful book by the Beneshes, *Introduction to Benesh Dance Notation*, published in England by A. & C. Black, due to be published in America by Pitman very shortly . . .

Fernau Hall, London, England

Dear Editor:

. . . Although supposedly organized on the premise of using the best notation system available, the Dance Notation Bureau, judging by my own experience, is *not* prepared to properly investigate new systems as presented to them. How can Miss Hutchinson and the Bureau then presume to state which is the best? . . . I believe that the Bureau feels that too much hard work has gone into Labanotation for them to even think of changing to another system now. . .

Leticia Jay, New York City

Dear Editor:

. . . Only a year ago I was among the thousands of experienced teachers whom the mere sight of a Labanotation staff sent into a confused state of helplessness. Now I am among its most enthusiastic devotees . . . I find that I am able to help myself and my pupils in a way that I would never have imagined. They have no trouble mastering the basic symbols, and so learn positions and movement coordination in less than half the usual time. I have had wonderful experiences with students who understand at once what is wanted through explanations I make with the Labanotation staff on the board, and am very thrilled over its use this way as well as in its wonderful contribution as a means of preserving dance scores . . .

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coming . . .

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on the cover . . . Gifted with fine looks, splendid physique, musicality, and an engaging charm, NYC Ballet's Jacques d'Amboise has also been revealing, during the current season at City Center, a new direction into areas of artistry. His enthusiastic audience widens and looks upon him as one of the great ballet hopes of the future. Photo by WALTER STRATE.

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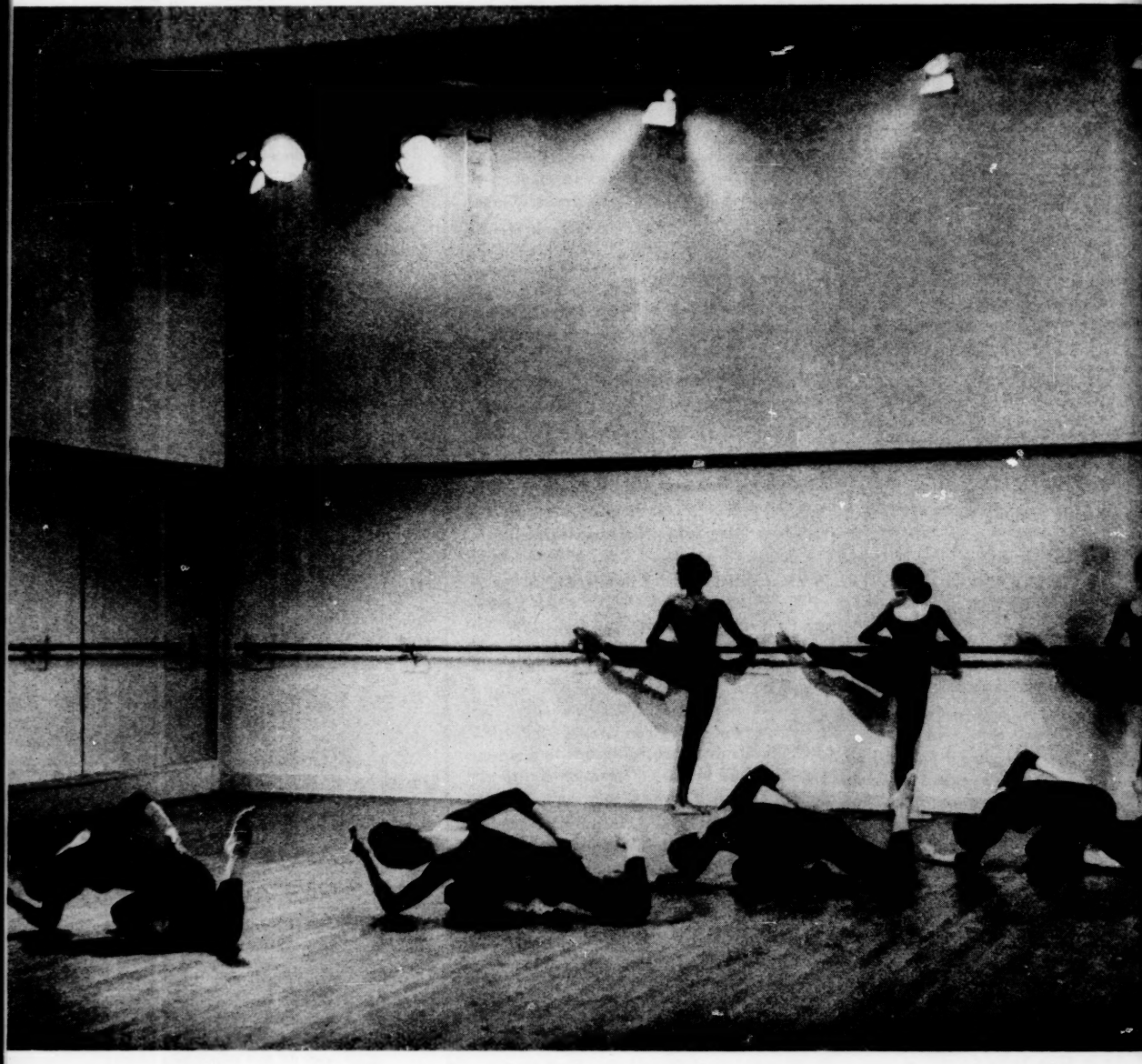
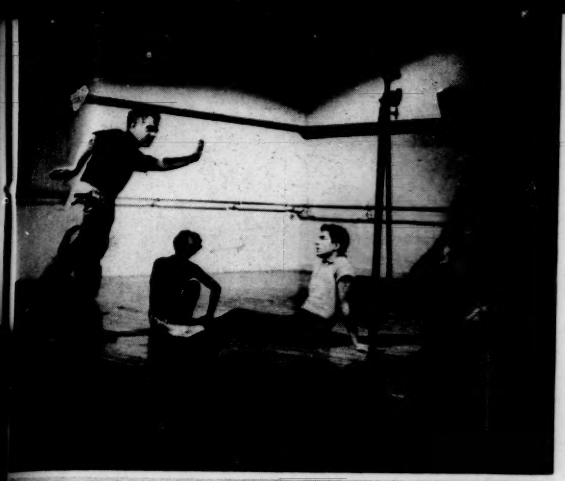
Educational TV To Present Martha Graham's "World"

Station WQED in Pittsburgh Commissions a Significant "First" — a Half-Hour Film on Graham Techni





PHOTOS BY HARRY ROBIN

February brings Martha Graham's debut on television. The celebrated dancer-choreographer-teacher will make her first appearance on the television airwaves on film, over WQED, an educational TV station in her native city of Pittsburgh. That station has commissioned a motion picture, with sound, about the Graham modern dance style—the first film recording of a dance technique. Tentatively titled *A Dancer's World*, the half-hour picture was completed last month in New York. Following its Pittsburgh premiere, the film will go on a "tour" of some 20 educational TV stations across the country and then be made available for general release.

In Graham's initial TV effort she, herself, does not dance. In the opening shot of *A Dancer's World* the camera spots her in a theatre dressing room, where she is putting on her stage make-up and arranging the coiffure and exotic hair ornament for her role as Jocasta in *Night Journey*. In this backstage setting, the goal of every fledgling artist, she speaks of the arduous technical training and the study of the art of performing which every dancer must

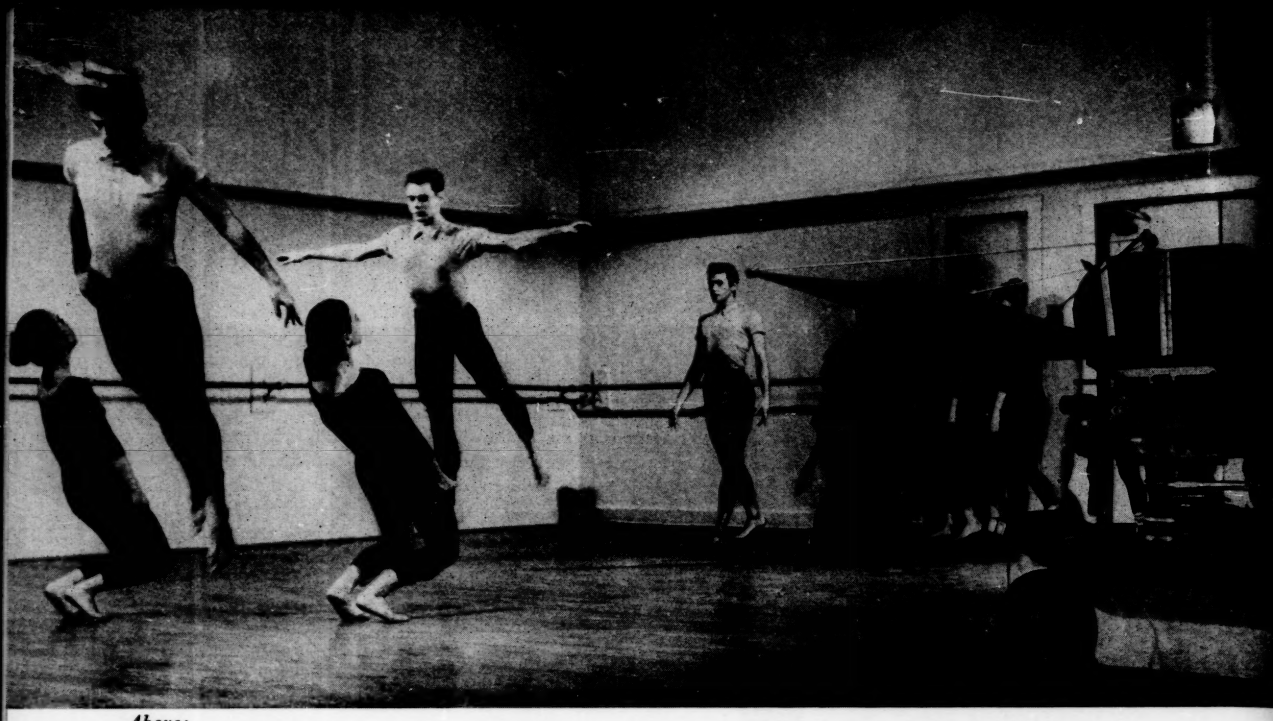
(over)

Opposite page:
Rigged with movie lighting apparatus, a studio of the Martha Graham School was the sound stage for the dance technique scenes. This photo shows a moment from the floor and barre work sequences.

Above top:
Cinematographer Peter Glushanok shows Mary Hinkson and Bertram Ross the area of action for a duet shot. Miss Graham is under camera at right.

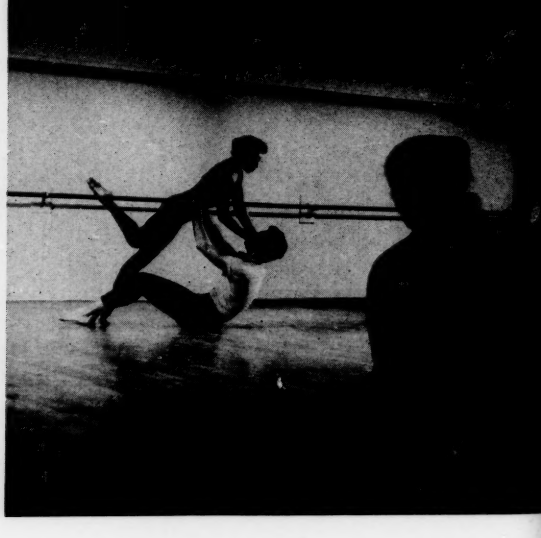
Above center:
Asst. cameraman Bernard Hirschenson "slates" a close-up of co. members ready to do a floor work scene. Front to back are Yuriko, Ellen Siegel, Miriam Cole and Lillian Biersteker. Helen McGehee is at barre.

At left:
Sighting through the camera finder, Miss Graham checks the framing of a shot.



Above:
As the camera focuses on Yuriko (l.) and Helen McGehee (r.) executing a back fall, Bertram Ross, Gene McDonald and Rob Cohan cross between them in a series of leaps across the floor.

Below:
Miss Graham, in the foreground, directs two duets from "Diversion of Angels." Robert Cohan and Ethel Winter are below l Mary Hinkson and Bertram Ross are below right.



through before earning the privilege appearing on a stage. It is only after rs of this apprenticeship, she says, a dancer is able to communicate an audience with simplicity and seem- spontaneity.

As she is speaking, the scene shifts to Graham's studio. There she intro- es eleven members of her company d describes and explains a series of ement sequences which they perform. le these episodes have been given a eographic pattern for the camera, show, nevertheless, all the basic ele- ts of technique which a Graham per- mer must learn—beginning with the work, continuing to exercises at the re, and on to movements in space. hnical and performing points are rther analyzed through short excerpts om works in the Graham repertoire.

Several times during the action, via flashbacks, the camera returns to Martha Graham in her dressing room for her further comments on what goes into "the act of theatre." The closing shots show the star in the wings ready to go on stage for a performance of *Night Journey*.

Participating in the studio dance scenes are Yuriko, Helen McGehee, Mary Hinkson, Ethel Winter, Ellen Siegel, Lillian Biersteker, Miriam Cole, Robert Cohan, Bertram Ross, David Wood and Gene McDonald.

The format of the picture is an outgrowth of the highly successful lecture-demonstrations which Graham and her company gave in 1954, 1955 and 1956 in Europe and the Orient. These *exercises de style*, as they were termed in Paris, were as enthusiastically received as the company's theatre performances, and were eye-openers as introductions to American modern dance technique, of which the world at large had previously seen but little.

WQED, which has the backing of several foundations, is a pioneer among educational TV outlets. With the cooperation of leading educators, the station, under the energetic direction of John F. White, has been presenting a lively fare of telecasts which have attracted nation-wide attention. Previously the organization has produced three especially important TV films—two featuring the venerable American poet, Robert Frost, and one with nuclear physicist Harold Urey.

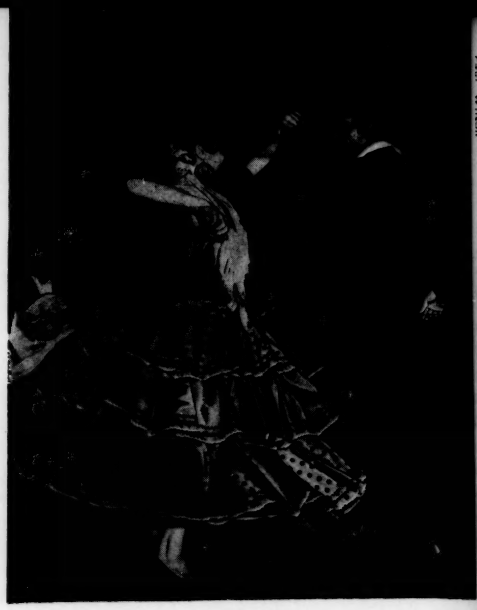
Columbia Broadcasting System producer Nathan Kroll, a former concert violinist and conductor, is producer of the new dance film, directed by cinematographer Peter Glushanok. John Houseman of Broadway, Hollywood and the American Shakespeare Festival in Stratford, Conn., directed the sequences in which Graham appears. Eleanor Hamerow, a former dancer, was film editor.

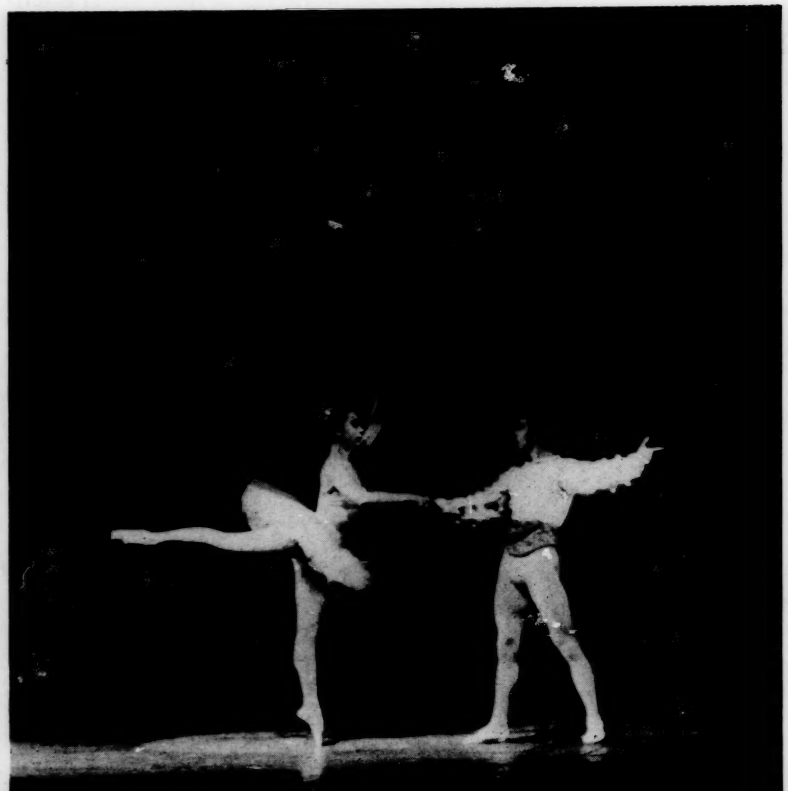
As a result of *A Dancer's World*, several plans are already being discussed for making motion pictures of works in Martha Graham's stage repertoire.

THE END

t right:
e Graham Co. members and technicians volved in filming "A Dancer's World." ont row, l. to r.: Miss Graham, cine- tographer Peter Glushanok, asst. cam- man Bernard Hirschenson. Between r. Glushanok and Mr. Hirschenson is meraman Stanley Meredith. Directly hind Mr. Glushanok is producer Nathan roll. At far right is pianist Cameron cCosh, who composed and played the m's score.

IN THE NEWS





Paul Wilson

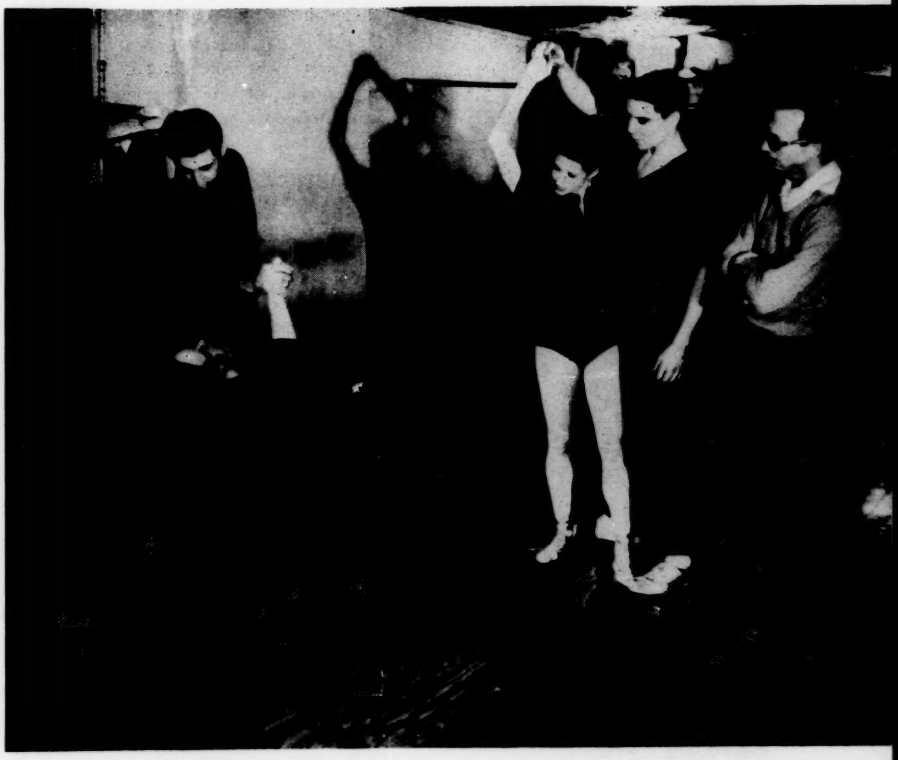
Above:
BACK HOME: Following a highly s
cessful European tour, including a sma
hit Christmas season in London, J
Greco & Co. were due to return to Am
ica mid-Jan. for a Canadian TV appe
ance and for another US tour. The Sp
ish dancer from Brooklyn is shown ab
with Lola de Ronda.

At Left:
PRINCE OF THE PAGODAS: Svetl
Beriosova and David Blair starred in
Jan. 1 premiere of John Cranko's "Pri
ot the Pagodas" by the Sadler's W
Ballet at the Royal Opera House, Cov
Garden, in London. The 3-act fairy t
ballet is set to a score by Benjamin B
ten, with decor by John Piper. The w
may be brought for the co.'s forthcom
17-week American tour, which opens
the Metropolitan Opera Sept. 8. Sadl
Wells is further in the U.S. news with
announcement that NBC-TV will pres
the full co. in a color Spectacular
Frederick Ashton's "Cinderella" w
Margot Fonteyn on Apr. 29.

Serge Lido

At Right:
ADIEU A ALBRECHT: Dec. 5 at the Paris Opera marked the final appearance by Serge Lifar, as Albrecht in "Giselle." His performance, opposite Yvette Chauvire, with whom he is seen here, brought a tumultuous ovation, and he was called back for 15 curtain calls. Further tribute was paid to the renowned Russian dancer at a reception afterward in the Opera's Foyer de la Danse. Lifar continues as choreographer for the Paris Opera, and his most recent work, "The Martyrdom of St. Sebastian," was scheduled for a late Jan. premiere.

Herb Flatow



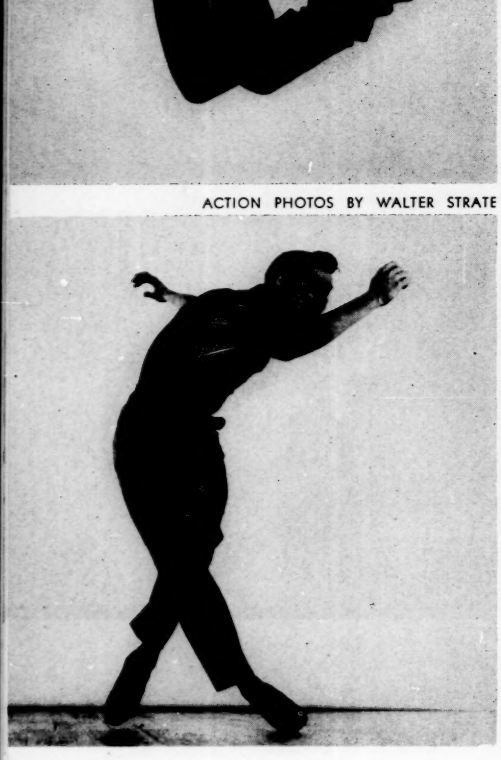
At Right:
REHEARSING "MASQUERS": Todd Bolender's "The Masquers," scheduled to be premiered by the N.Y.C. Ballet at City Center on Jan. 29, was originally choreographed for the repertoire of the Emily Frankel-Mark Ryder Dance Drama Co. In the photo Miss Frankel and Mr. Ryder (at left) demonstrate a movement for their City Center counterparts, Melissa Hayden and Jacques d'Amboise, as choreographer Bolender (at right) looks on.

Another Bolender work in the N.Y.C. repertoire, "Still Point," was first created for the Frankel-Ryder group who, on their extensive tours of the U.S. include a third Bolender opus, a "Romeo and Juliet" pas de deux.

JACQUES D'AMBOISE:

partner of Maria Tallchief and Sheree North

ACTION PHOTOS BY WALTER STRATE



At the age of twenty-two Jacques d'Amboise is a veteran favorite of the ballet-going public, before which he's been performing for seven years. Everywhere that the New York City Ballet has appeared the tall (6'2"), handsome dancer — whose step has the bounce of health and youth, whose outflung arm is as wide as the wind on the prairie — wins the admiration of audiences. Now, in addition to Jacques' excellent training, musicality and genuine physical talent, he shows a new facet. Specifically, since his performances in Todd Bolender's *The Still Point* last spring, artistic elements of restraint and awareness have appeared in some of his performances that make one catch one's breath in a different kind of way.

Jacques' verve and vitality have been well-noted by Hollywood. Michael Kidd first brought him out there to appear as one of the brothers in *Seven Brides for Seven Brothers.* In *Carousel* his solo as the Ringmaster was a highpoint of the film. And in *The Best Things in Life are Free,* Jacques danced the role of a gangster whose *pas de deux* with moll Sheree North showed once again that he projects the same engaging excitement from the screen that he does from the stage.

But whether d'Amboise is dancing with Maria Tallchief or with Sheree North; whether he is doing the "Black Bottom" or the Prince in *Swan Lake,* his appeal, and the response to his sensational leaps and jumps, is unmistakable. But which of the audiences that applaud him so heartily will win out for his attention in the future? Hollywood and Broadway have the kind of fame and "big money" that ballet has not. Will the temptations be great enough to sway the young dancer from a harder course? It sounds like a soap opera, but is not. Anyone who takes ballet seriously has found himself reflecting, at one time or another, about "where Jacques d'Amboise is going."

A *danseur noble* is a rare creature — there are seldom more than one or two in a generation. The elegance, nobility, serenity, as well as perfection of dancing which one expects of the *danseur noble* are the qualities of that "idealized creature" of whom Rosalyn Krokover speaks in other pages of this issue. But here is this sports-minded young man who was born in Queens and brought up on 163rd St. in Manhattan — where "the boys on the block" are still his best friends — a "fellow" as American as a chocolate ice cream soda, and as unpretentious, is probably our foremost hope for an American *danseur noble* in our time — although he still has a long way to go.

Jacques is the youngest child of a French mother and Irish father. His sister Nanette and brother Paul have both been members of the New York City Ballet. "Jacques," says Nanette, "has danced since he could stand." At the age of three

(continued on page 78)

Carolyn George, Jacques d'Amboise and infant son George Jacques.

LOOKING AT BALLET

BY ROSALYN KROKOVER

Ballet has been variously defined, in terms ranging from the purely descriptive to the metaphysical and the Platonic. Most definitions concern the organization of rhythmically moving human bodies in spatial patterns joined to a musical impulse. Those who have the classic ideal of ballet in mind would add a proviso to the effect that these human bodies are idealized bodies, tending toward ideal patterns—a sort of Platonic Ideal of movement and pattern. Nearly all definitions, however, omit one factor that sets ballet off from all other forms of dance: the specific vocabulary of movement involved. Generally speaking—all definitions, of course, are subject to modifications—ballet uses a vocabulary of movement built on traditional techniques developed over the centuries and involving five specific positions. These positions are theoretically as stylized as the Manual of Arms. But an accretion of experimentation and usage as the years pass constantly makes changes in any "basic" vocabulary.

To many of us the concept of the Platonic Ideal most closely touches on the mysterious essence of ballet. The effort to master the technique of ballet is back-breaking, leg-numbing work that takes years of practice and discipline. Clad in tights and tunic, the perspiring dancer works for hours, day in and day out, year after year, at the *barre*, one-two, one-two, *plié, petit battement, degagé, rond de jambe*. But on stage the dancer is an idealized creature not of this earth who has cast off the restraints of the body. Perspiration and toil have been left at the *barre*. We see transfigured beings moving with untold grace, delicacy, and loveliness, the men cavaliers all, proud yet tender, the women ethereal and floating toward the skies. (This is the great difference between ballet, which idealizes the woman by placing her *en pointes*—on her toes—and accents her spiritual qualities, her lightness and fragility, and modern dance, which has the woman barefoot and often on the ground, accenting her role as the mother of us all. But that is another story.)

Ballet is an art, and as such follows esthetic laws. In any ballet one looks for organization—the shaping hand of the choreographer, who has created an esthetic unity from the raw materials of movement and music, the two basic elements. Within those two primary essentials—movement and music—the choreographer, like any creator, has infinite leeway. He may base his ballet on a plot or he may work in purely abstract lines. He may or may not use *décor* and costumes. He may think entirely in terms of ensemble movement or he may wish to use set pieces and solos. He may organize his patterns and steps according to orthodox principles or he may experiment along hitherto unknown lines. No matter how he works, he is, or should be, aiming at an end result that will arouse an esthetic reaction in the beholder. His success depends upon his ideas and workmanship, his ability to integrate, his inventive capacity, and the feeling of individuality he conveys.

For a ballet is more than a string of connected movements. Unless there are communication, meaning, a thread of emotional consistency, and continuity, the choreographer has failed in his purpose. Naturally his initial objectives must be considered. A choreographer who has tried to create a comic ballet must be judged differently from one who has tried to create one dealing with the four corners of the universe. This is, of course, an esthetic truism, though one often overlooked in our masterpieces-conscious age. In short, a ballet follows the general rules pertaining to all forms of art. It is as simple — and as frightfully difficult! — to come to grips with as a work of art in any form.

A special factor in ballet, as pertains to the observer, is empathy, a factor well known in sports. In the arts it is nowhere so strongly manifest as in ballet. Empathy is a sort of self-identification with something, whether sound, sight, or idea. When you see a fighter pound another on the jaw, you wince: you are identifying yourself with the recipient of the attack. When, snug in a concert hall seat, you listen to music, you tend to rise with a long melody, sink when it sinks.

At the ballet, where superbly trained and beautiful bodies are constantly in motion, you will be experiencing the empathic effect constantly, much as an onlooker at a baseball game experiences it (as many philosophers have suggested, there is a close affinity between art and games). Sport-goers and ballet-goers both respond, in their ways, to perfect timing, coordination, execution, and form. A handsomely executed *grand jeté* will make us take a deep breath and, figuratively, rise with the dancer. A ballerina *en pointes* arouses the empathic reaction: before she is *en pointes* she is a woman; on her toes she is an idealized woman who floats, not walks, and is a symbol of grace and purity. And we float with her. A man performing an *entrechat-huit* is an Icarus leaving earth behind in a superb demonstration of bodily control. And we leave earth with him.

(Over)

Rosalyn Krokover is not only an authority on ballet, but also in the more rarified area of dance related to music. Her monthly column "Ballet on Record" in DANCE Magazine is unique on the American scene. Several months ago Alfred A. Knopf, Inc., published "The New Borzoi Book of Ballets" by the California-born writer-critic, to much critical acclaim. Of particular interest in that book, in which Miss Krokover does a fresh and lively job of discussing fifty-seven ballets, is the introductory chapter — the opening section of which we here present. The chapter goes on from where we leave it with a breakdown of specific contemporary companies, choreographers, leading dancers, and publications.

Ernest Shaw

"The effort to master the technique of ballet," says Rosalyn Krokover, "is back-breaking, leg-numbing work that takes years of practice and discipline . . . But on stage the dancer is an idealized creature, not of this earth, who has cast off the restraints of the body. Perspiration and toil have been left at the barre. We see transfigured beings moving with untold grace, delicacy, and loveliness, the men cavaliers all, proud yet tender, the women ethereal and floating toward the skies." Above, in backstage warm-up in Charlotte, N. C., photographer Ernest Shaw captures an in-between stage — the mounting pre-performance tension as members of the American Ballet Theatre warm up before getting into costume to become the "idealized creatures" of ballet. Foreground, left, with back to us, is Erik Bruhn.

Ballet can have as many manifestations as there are creators to work in the medium. Two broad divisions, for example, concern the plotless and the dramatic ballet. A choreographer like George Balanchine, the outstanding contemporary exponent of the plotless ballet, has many times stated his belief that dancing to music is enough; you don't have to tell a story; there is enough esthetic satisfaction in organizing a group of dancers through a series of abstract movement (often tinged with an emotional mood despite the abstraction). The result is "pure" ballet: a Bach fugue as against a Strauss tone poem. Antony Tudor, on the other hand, perhaps the outstanding representative of the dramatic ballet, works best when he has a story on which to base his movements. He is anything but abstract; his dancers are generally human beings who suffer, love, exult. His choreographic movements and patterns are all designed to accent the emotions of his characters and their reaction to specific situations.

Perils abound in both procedures. The abstract ballet can be perfunctory, sterile, over-intellectual, unemotional. The dramatic ballet can be so overweighted with plot that dance values become secondary; it can fall back on sensationalism that has nothing to do with art. But in the hands of masters both types of ballet can inhabit Parnassus. For again the basic esthetic rules hold. The end result is what counts.

Such imponderables as style and quality naturally have a major bearing on the end result. Few terms are harder to define than these. Every choreographer, every dancer, every painter and musician—every creator and interpreter, in short—has his own style. It is an intangible. At a ballet, when we have the feeling of a creative choreographer handling materials with a complete knowledge of his craft, with power of communication, with logic and personality (and is not personality the most important thing in art?), with subtlety and the ability to make you feel that he has solved his problems, you can be assured that the ballet has quality.

Style is easier to define in an interpreter. A dance must have quality of movement. It goes without saying that the dancer must have a well-grounded technique. Without technique, one is lost; it is useless to have ideas if they cannot be expressed. But, important as technique is —and don't let anybody tell you it is not the basic requisite for any dancer—it becomes an esthetic affront if it is not used for artistic ends. Every last bit of technique should be made to express quality of movement.

Quality of movement is that magic which transforms Odette from a human being into a swan; which makes Giselle a peasant girl in one act and a disembodied spirit in the next. Quality of movement separates the mere dancers from the artists. Many are called, few are chosen; many can dance, few are artists.

Even fewer are so-called universal artists. Who alive is responsive to all schools, all philosophies, all art? Thus it does not necessarily follow that a dancer capable of making a tremendous impression in a Tudor ballet can also convince the observer that Odette is a swan and not a human being. In the same way, a great Liszt pianist may not have the temperament to make a convincing emotional experience out of Mozart or Beethoven. A performer's mental and physical limitations are seldom overcome. Dancers are born with their share of physical shortcomings. A dancer may have the strength and perseverance to acquire a secure and even dazzling technique, more than enough to handle the most difficult role with ease. But because of the way the arms are set into the shoulders, or because of the length of the neck, or for any one of a number of physical reasons about which nothing can be done, it will be impossible for that particular dancer to develop a lyric line—a line that starts from the extended toe in an arabesque, floats through the torso to the extended arms, and prolongs itself i infinity for an eternity. It is that quali among others, that a great classic dan must have; it gives the added dimens needed for any of the important clas roles.

Such quality is part of technique, at the same time far transcends techniq We all enjoy the fireworks of the Bl Swan *pas de deux*, but whoever wa away from *Swan Lake* with only those f works in his recollection might just well have gone to a circus. Either the p formance as a whole was very bad ind or he has missed the essential point the ballet—the reason *why* the thirty-t *fouettés* occur at precisely that point the third act. Those *fouettés* are no stunt; they are the emotional clim reached as a result of specific occurren in the plot. After all, one doesn't through the Brahms Violin Concerto w ing for the cadenza. The music has a finite plan, of which the cadenza is one part, perhaps the least essential p

It must be emphasized that ballet is the easiest art to assimilate, nor is th any reason why it should be. It is a c plicated synthesis of several arts, e with its own peculiar problems. I do wish to imply that it is only for conn seurs. Choreographers have not crea their works for a specialized portion the population; they aim their express at every man, and ballet is no more connoisseurs only than is opera or sy phony. You can enjoy the Brahms Fou without knowing in detail the mysteries sonata form, and you can enjoy *Pillar Fire* without knowing the difference tween a *jeté* and an *arabesque*. Yet can understand neither work if you proach it without collateral experience the respective arts. Between liking a w and understanding it lies a chasm. The telligent observer owes it to himself to quire at least a minimum knowledge an art in which he is interested. In as in life, you can get out only as mu as you put in . . .

THE E

ROMAN SCANDAL

BY ADRIAN H. LUIJDJENS

The Editor of "Balletto" views a fight for freedom in the Italian ballet world

It is certainly an unusual sight to see all the members of a ballet company on the dock. And yet that vision may soon be a reality in Rome. And the dancers will be in court as a result of having been accused by a member of their own profession!

The plaintiff is Jia Ruskaya, Director of the government-supported National Academy of Dance. The defendants are the whole ballet company of the Rome Opera House, Here is the story:

More than thirty years ago a young Russian medical student arrived in Rome from Switzerland. Her name was Eugenia Borissenko, but she soon changed it to Jia Ruskaya *(I, the Russian)*. She was launched as an Italian performer in the theatre-nightclub "Gli Indipendenti."

Born in Southern Russia in the Crimea in 1904, Mme. Ruskaya has apparently studied some sort of free dance (not ballet) at a school called "Mariinsky Kusnikowsky." Soon after her arrival in Italy, she opened a school in Milan, and married the editor of a leading Milanese newspaper (Even in the Fascist era, journalists were very influential in Italy—and they still are!), thereby assuring herself of Italian citizenship. She became a leader in the Italian dance world.

Mme. Ruskaya later transferred her school to Rome. And in 1948 she managed to have a law passed that elevated her private school to the status of National Academy. The law also stipulated that its director (contrary to judicial custom, the word is used in its feminine form "direttrice") should be named through public competition. Another item in the same law, however, established that for the time being the present director of the school becomes, without any competition or other formalities, the Director of the Academy. And her salary equals that of the best paid government officials.

Three years later, on January 4, 1951, Mme. Ruskaya managed to influence Parliament into passing a law specifying that anyone wishing to teach dancing in Italy would have to obtain a certificate from the National Academy.

But not everybody in Rome approves of Mme. Ruskaya's ideas on dancing. As far back as 1932, a critic, after attending a performance by her pupils, referred to her work as "dilettantism" and said "it was all the more painful because the director of the school, before showing the work of her pupils, read a paper in which she severely criticized everything connected with academic dance." Bear in mind that this was Italy, 1932, when even on a subject like dance one had to be courageous to express an opinion different from that of the Fascist press.

And matters are worse now. On the fifth anniversary of the irritating law of 1951, the "ballerine" and soloists of La Scala in Milan sent a petter of protest to the Minister of Public Instructions. The letter was picked up by several daily papers. It said that the dancers of La Scala "did not know the Director of our National Academy of Dance to possess sufficient requirements for so eminent a position."

Mme. Ruskaya answered the La Scala dancers in an open letter published in a Roman daily. In it she expressed her poor opinion of classic dance as a whole and of the La Scala ballet in particular. And she maintained that the law of 1951 was intended to protect dance students from inexperienced teachers. And she said: "The teaching in opera houses is left principally to elderly dancers at the end of their professional careers, when they are devoid of whatever vitality they may have had before, and when they are quite behind the times in their pedagogical and esthetic viewpoints."

The ballet company of the Rome Opera rose to the defense of their colleagues in Milan. They sent a long telegram to the Minister of Public Instruction. In it they called Mme. Ruskaya "a complete dilettante" and a "charlatan."

(Continued on page 71)

SCHOOLMISTRESS JUNE TAYLOR

BY DAVID BOROFF

June Taylor has a talent for juggling a variety of careers with the grace and agility that befit a dancer. An attractive woman of indomitable energy, Miss Taylor is best known as the choreographer for the *Jackie Gleason Show* and as the duenna of the June Taylor Dancers. This group, through the prodigal favor of television, has no doubt been seen by more people than any dance company in history. This alone makes it a phenomenon worth exploring. In addition, Miss Taylor, with the assistance of her husband, is the proprietress of an interesting experiment in dance education—the June Taylor School of Dance, in mid-town New York. She will soon achieve that strange and speedy apotheosis that only our Age of Television can accord. Her life, with its Horatio Algeresque beginnings and its triumph in the face of heavy odds, will receive full-scale TV treatment on *Climax* some time this month.

The June Taylor story is cast in a familiar American mold; it is the story of steel-ribbed determination and the efficacy of faith. Born into a poor Chicago family, Miss Taylor did not have dance lessons until she was ten. At the age of eleven, she was already teaching younger children to defray the cost of her own training. A professional at twelve, she quit high school in her first year to devote herself full-time to dance. ("It was much more fun to go down-town at 10 A.M. to take lessons all day.")

Miss Taylor's training was with Merriel Abbott in Chicago, and her apprenticeship obviously influenced her philosophy of dance. She studied "everything" with Miss Abbott, and it was from her teacher that she developed her eclectic approach to dance.

Miss Taylor has a voluminous scrapbook, which documents her career as a dancer. She comes by her eclecticism honestly, for as a performer she had a wide range of experience. She was in a "line," she did specialty work as a headliner in night clubs and theatres, and she successfully negotiated a screen test and won a handsome contract with Sir Alexander Korda in London.

In 1938 Miss Taylor, at the threshold of a brilliant theatrical career, was stricken with tuberculosis. The darkest moment occurred in a municipal sanitarium when she asked her physician, "How long do you think I'll be here? I've got to get back to dance!"

"Dance? You'll be lucky to live," he said bluntly. "You have a hole in one lung the size of a silver dollar."

June Taylor and husband Sol Lerner discuss rescheduling classes.

The young dancer spent two cheerless years in the sanitarium and then left despite the lugubrious predictions of her physicians. She got a job as a receptionist in the Palmer House in Chicago, and one fateful day, "I got in front of a mirror, tried two steps, and discovered that I had no breath." It was then that Miss Taylor embarked on her second career as choreographer. Her first group of June Taylor Dancers consisted of her sister, who is still with her, and four other girls. With the rise of television, her career gained considerable momentum, and the June Taylor Dancers hurtled to fame on the Jackie Gleason Show.

A public figure and probably the most known popular choreographer in America, Miss Taylor is entirely in earnest about her dance school. This observer, who spent some time following the peripatetic Miss Taylor as she discharged her academic chores, was impressed by the detailed knowledge she had of most of her students.

Actually, there is no gap between June Taylor as choreographer and as director of a dance school. Miss Taylor works in a popular idiom; she is frankly commercial. Her dance school is designed to prepare dancers for commercial work. The purpose of the June Taylor School "is to train all-around dancers to meet the expanding opportunities of television and theatre. A dancer has to be able to do everything." Sol Lerner, Miss Taylor's husband, puts it more graphically: "This school is for bread and butter training; it's designed for professional dancers."

Miss Taylor tells doleful stories of highly trained but specialized dancers who failed auditions because of disabilities in tap or modern jazz. Agnes de Mille, for example, asked for tap in *Gentlemen Prefer Blondes*. Miss Taylor herself, in holding auditions for the Automobile Show, which she recently choreographed, found that highly trained ballet dancers could not "hoof;" their muscles were too tight. "I hired them anyway, but I had to hide them in the back," she said.

"Of course, a good ballet foundation is absolutely essential," she declares. But she is adamant about one thing: ballet is not enough. It helps with other kinds of dance, but it cannot take the place of specific training in other areas.

As dance studios go, with their usual look of threadbare austerity, the June Taylor School is almost indecently luxurious. With its indirect lighting and sleek decor, the school mediates somehow between the lush world of Hollywood and the asceticism of dance. Even the four studios themselves, arenas of sweat though they are, are flecked with the *chic* that pervades the school. Each is called by a color and is decorated in that color, *e.g.*, Pink Room, Grey Room, etc.

When she opened the school seven months ago, Miss Taylor was bent on making it physically attractive. "When I came to New York," she said, "I found that the studios were dirty and grimy—with broken-down pianos. It took all the

TV choreographer directs a "bread and butter" school for dancers.

PHOTOS BY HERB FLATOW

June's sister, Marilyn Taylor, leads a musical comedy class.

inspiration out of me." (Miss Taylor's studios not only have pianos in good repair but often drummers as well as piano accompanists.)

But the handsome furnishings by no means dissuade from serious effort, and the heavy capital outlay has purchased practical as well as aesthetic boons. There are the floors, for example, which have achieved a small measure of fame in dance circles, and the dressing rooms which are free from the squalor hallowed by tradition. Most dance studios do no better than a wooden floor on a concrete base. Mss Taylor's floors have a one-inch cork and mastic base with "sleepers" on top of the base, topped finally by a maple floor. The floor is easy to keep clean, and it has considerable resilience—enough sometimes to give students illusions about their ability to perform leaps. A special finish is used which contains rosin.

The school has three departments—children, teen-agers, and adults. Although there are beginners' classes, the adults to whom the school ministers are essentially professionals or those preparing for a professional career. Many of the students are currently in shows, but with appropriate professional diligence, they take class regularly.

The staff includes Paul Haakon (ballet and character), who has had a distinguished career in both classical ballet and musical comedy; George Foster in tap; Johnny Plaza in acrobatic; Tommy Marlowe in modern; Sura Gesben, a June Taylor dancer, in modern jazz; and Matt Mattox, who gave an electric performance in *Seven Brides for Seven Brothers*, in ballet and modern jazz.

An adult class in which the school takes particular pride is designed for actors. "At first we just try to teach them to move to counts," Mr. Lerner explained. Pat Garrity, Joyce Randolphe and Paul Tripp have attended this class. One actor recently enrolled because he lost a lucrative commercial as a result of his inability to move against a musical background. There are even two wrestlers in the class in ponderous pursuit of grace.

The adult classes are quite uneven in size. Some are quite small (without any diminution of activity), while others—Matt Mattox's jazz classes, for example—are very congested.

Miss Taylor has thought through the problems of dance education for children and is crisply articulate on the subject. Her youngest group consists of four-year-olds, and Miss Taylor has a clear rationale for having students of such tender years:

"Every fourteen or sixteen-month-old child goes hippety-hop around the house. All kids have excess energy. There isn't a mother alive who doesn't say, 'My child dances; she keeps time to music.' When a four-year-old comes to us, we give her good exercises. She begins to learn what dance is all about. One thing you can be sure of: There is none of this 'Good Ship Lollipop' stuff with us," she added with a touch of asperity.

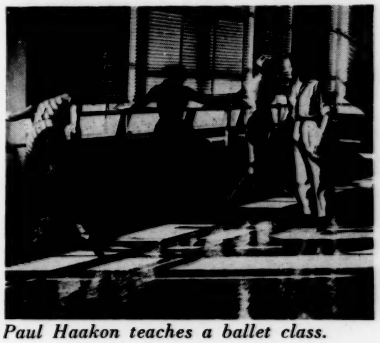
When children are eight years old, they take four subjects—ballet, modern, tap, and acrobatic. Firm guidance is provided for youngsters, although students over the age of thirteen make their own choices about classes.

"I have strong feelings about guiding young students," Miss Taylor states. "There is no work on toe until a student is strong enough. I won't rush it. No youngster gets modern jazz until the age of thirteen. I've seen lots of kids from other schools, and it's heart-breaking. Kids come in who have been trained in tap and turn out to have excellent ballet potential. The situation is particularly bad out-of-town.

"This is what happens in many schools. A little girl comes home, uses a chair as a barre, and takes a first position. The father says indignantly, 'This is dancing?' So what does the teacher do? She provides the kids with routines."

I watched some of the children's classes with Miss Taylor. She walked around the studios gimlet-eyed and seemed to know the names of most of the children; she stopped for brief, authoritative conferences with teachers. She saw to it that the youngsters were properly spaced on the floor, and she was full of that chronic exhortation to dancers, "Pull up! Get your tummy in!" The four-year-olds, with few exceptions, seemed distractible, their movements flaccid, their attention span slender. Among the seven to ten-year-olds, however, there were intimations of the intensities to come. They worked with professional concentration.

Tommy Marlowe, a talented dancer and mime who performed at Jacob's Pillow last season, was full of enthusiasm about teaching children ("my little mice").



Paul Haakon teaches a ballet class.

His affection is abundantly returned by the children. "I prefer teaching kids," he said with warmth. "They're so uninhibited. I love to do pantomime with them. Adults? They're so analytical. Everything has to have a motivation."

(continued on page 74)

Bill McGee

During the course of the Bolshoi Ballet's stay in England, Galina Ulanova became one of that country's most famous women. She has the same universal appeal as had Pavlova, and everywhere audiences completely succumbed to her magic. Above, she is seen in "Giselle," in which she gives one of the great performances of our century. Lavrovsky's production was hailed by every English critic (except Cyril Beaumont) as the most sensitive in living memory. Ulanova's portrayal— warm, human, and mysterious—set the final seal on her London reputation. Londoners queued for days to see her dance. In four weeks (Oct. 3-Nov. 2), she became a legend.

Opposite:
Galina Ulanova, backstage, prepares to dance Odette in the Oct. 21 TV production of extracts from Act II of "Swan Lake." At Covent Garden, the Odette-Odile roles were entrusted to two of the brilliant younger ballerinas (Nina Timofeyeva and Rimma Karelskaya). Partnered by Nicolai Fadeyechev in this solitary TV appearance, Ulanova was seen by 9½ million viewers—a new record for TV ballet audiences in England.

Seen In Perspective:

THE BOLSHOI BALLET IN LONDON

BY CLIVE BARNES

G. B. L. Wilson

After seeing the Russians dance in London night after night for nearly a month, I can still hardly believe their Covent Garden season really happened.

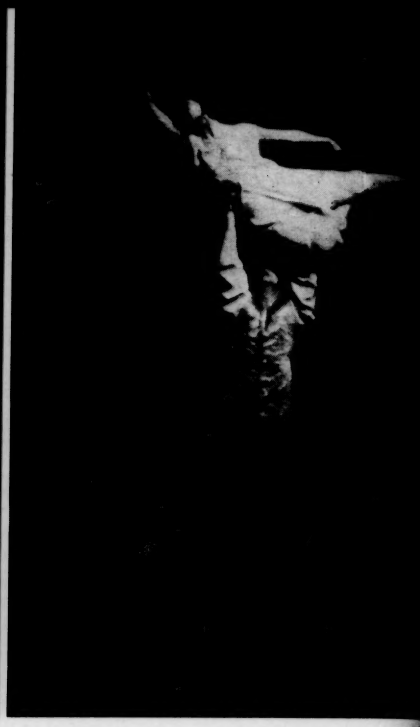
Apart from childhood memories, my serious ballet-going dates back fifteen years. During that time I've chased this idea and that—slowly forming some conception of what dancing was about. And then this Bolshoi season! For me it was like falling in love for the first time after innumerable flirtations. Fundamentally I have learned nothing new, but all the vague ideas I had formulated about the art of the dance have now crystallized. I now feel that I can regard the Sadler's Wells, the New York City Ballet, Martha Graham and the Royal Danish Ballet—to me the four companies representing the summit of Western dance—with a new love and comprehension.

This personal statement would have little interest were it not, I believe, typical of my "post-war" generation in British ballet. All the young dancers, musicians, and members of the audience I have spoken to seem to have experienced a similar revelation.

As far as style, musicality and technique go, these Russians were the finest company we have ever seen. Certainly the individual Western dancer (the Fonteyn, the Tallchief, the Youskevitch) can more or less equal their best, apart from the peerless and miraculous Ulanova, but as a group, nothing in the West comes within hailing distance.

Decor was what we would call "operatic." Good, heavy, solid stuff as suitable for tenors as for ballerinas. Music—marvelously conducted, but, basing my opinion on the Stanislavsky company I saw in Paris as well as the Bolshoi in London, a lot of it is at the Drigo level. As for choreography, Ashton and Balanchine can make rings around the Russians for dance invention, and Robbins, Graham and MacMillan have more choreographic "ideas" than have apparently even penetrated the sacred portals of the Bolshoi school.

Where then was the revelation? Simply in the Soviet restatement (in action, if not in theory) of the classic Noverre-Fokine dicta of the expressiveness of dance—in the conception of ballet as a major theatre art, a branch of dramatic literature. Lavrovsky's magnificent *Romeo and Juliet*, for instance, is not just a ballet version of Shakespeare. It is a new, and entirely valid, dramatic reworking of the Romeo and Juliet story. The emphasis is entirely on acting. Because they can dance like gods, these dancers need only think about dramatic expression. *Interpretation* and not technique is the sought-after quality. All the dance ideals to which we in the West pay lip service are here the everyday reality. *(over)*



Their ballets are produced for far less sophisticated audiences than we find in London and New York, and this factor has its disadvantages as well as its virtues. But at least these Russians do not see ballet, as so often we do in the West, as a *chi-chi* after-dinner entertainment. To them the dance is a marvelously expressive medium with no limitations whatso ever, and they have no concern other than to lay bare the heart of man.

One would like them to see Western companies—particularly perhaps Graham's. The revitalizing influence Duncan had on the classic Russian dance is still apparent, and although many of Graham's conceptions would inevitably seem crazy to the Soviet mind, the Aristotelian high-seriousness of Graham's art would, I fancy, be instantly appreciated.

"Major art form," "expressiveness," "high seriousness"—they are perhaps the keywords the Russians have left behind them, together with memories of a style of dancing.

No one style of theatrical dancing is objectively superior to any other. Brought up as we English are on the reticent virtuoso manner of Sadler's Wells, the extravagant and exuberant Soviet dancing shocked some of our old fuddy-duddies, just as they have previously been shocked by the laconic athleticism of City Ballet and the homely grandeur of the Danish Ballet. Yet these Russians display the form of dancing that caused Marie Rambert to coin the expression *bella danza*. Just as the Italians sing by nature, so, it seems, do the Russians dance. *THE END*

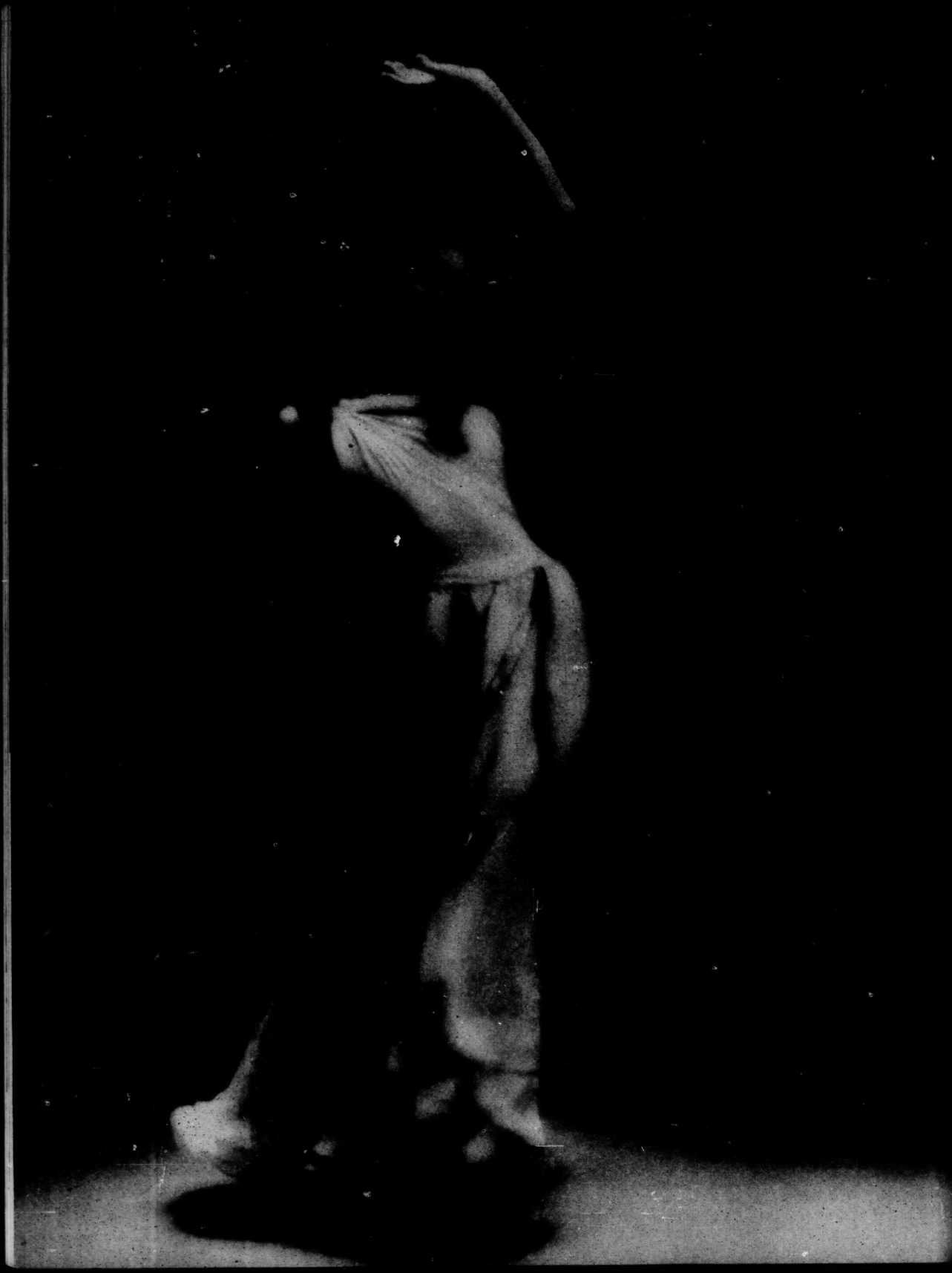
Above: Struchkova (Juliet) and Yuri G man (Romeo) in the Balcony Scene P de Deux. The contrast between Lavr sky's and Ashton's treatment of this p de deux is typical of their differing a proaches to Prokofiev's score. Asht brilliantly inventive, produced a sm gem of choreography. Lavrovsky's pas deux is simple by comparison, yet dram tically more telling. The type of lift sho is used frequently in Soviet ballet. F from being acrobatic, it is used by their choreographers as a normal part the dance vocabulary and with great p etic effect. Chances are that such li will soon become general throughout t ballet world.

Above left: Raissa Struchkova (Juli and Alexander Lapauri (Paris) in t Ballroom Scene from Lavrovsky's "Rom and Juliet." Throughout the seas the radiance of Struchkova was somewh dimmed by the inevitable comparison w Ulanova, but in all her roles she show herself to be a great ballerina, with effo less technique and complete command the stage.

ht: Curtain call at Ulanova's last Co- Garden appearance, October 27. She ived the longest and loudest reception anyone can remember at Covent Gar- . The audience cheered, shouted and mped—it was like a ball game. Kissing hand in the photo is veteran conductor ri Faier, another of the successes of the son. Standing behind Ulanova is her tner Yuri Zhdanov; in the center, prin- al choreographer Leonid Lavrovsky; to right, one of the Bolshoi's "baby bal- inas," Nina Chistova.

Below: Scene from the last act of Zakharov's "The Fountain of Bakhchisarai." Generally recognized as the first important Soviet ballet (created in 1934), this was the least successful of the productions presented in London, partly due to an unsuitable scenario. However, the Tartar dancing in the last act, led by Gleb Yeddokimov (center), stopped the show every night. The brooding figure seated at left is Lapauri as the Tartar chief, Girei. His performance as the savage warrior regenerated by love was one of the finest portrayals of the season.

Photos on these pages by G. B. L. Wilson



BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

RAIMONDA ORSELLI

Many dancers avoid opera as a rather stereotyped way of earning a living. But lovely Raimonda Orselli actually seeks it out. She is, among other things, an opera-minded dancer.

Last month she danced in the NBC-TV production of Prokofiev's *War and Peace.* And in October she created the role of Ariel in the New York City Opera version of *The Tempest.* When she was not actually performing or rehearsing, she managed to eavesdrop on chorus rehearsals and on staging until, as she says, "they got tired of falling over me."

"I'm not a very good dancer," she further confesses. And while this is a drastic understatement, it means that Raimonda's interests are many. Her talents are many, too. They include singing, acting, drawing, and painting ("but no choreography!") . . . and a lively preoccupation with architecture.

She comes by the last quite naturally. For Raimonda was born in Florence. And her Italian father saw to it that she was made aware of the Renaissance splendors around her.

Her mother opened the door to a dance career by sending Raimonda to classes run by Kyra Nijinsky, daughter of the famed Vaslav. Kyra was attached to the Opera House in Florence, and so by the time she was sixteen, Raimonda had chalked up forty-five performances of *Rigoletto,* thirty-seven of *La Traviata,* and eighteen of *Aida.* And her love for opera was firmly established.

In 1946, Raimonda's mother, who is American, brought her to this country and to the Littlefield School of Ballet in Philadelphia. She was soon dancing in the Philadelphia Opera.

When she came to New York to embark in earnest upon her professional career, she joined Trudy Goth's Choreographers' Workshop. And one of the first assignments was principally singing in Bill Hooks' *Three Irish Songs.* Her sweet soprano voice, coupled with her lyric dancing style, brought Raimonda to the attention of Agnes deMille, who signed her for the national tour of the deMille Dance Theatre Company.

Raimonda loves touring because it gives her an opportunity to visit new cities and renew her interest in architecture. After shows, no matter how late it is, she manages to slip out, usually by herself, and walk through streets where the buildings seem especially fascinating.

But the most exciting discovery she ever made was not a building, but a fence. During the summer of 1955 she was appearing as Liat in *South Pacific.* When the tour hit Texas, Raimonda felt a twinge of nostalgia. Her paternal grandmother had come from Texas. And so Raimonda sought out the very fence where her grandmother had perched many, many years before to watch her father tame wild horses.

This grandmother, the oldest of sixteen children, had later run off to Italy (against her father's wishes) to become a painter. Little did she know that two generations later Raimonda would return to America (also against her father's wishes) to become a dancer.

Raimonda has studied modern dance with Hanya Holm and José Limón; Oriental and Spanish dancing with La Meri; ballet with Benjamin Harkarvy and Duncan Noble; and acting with Stella Adler. She has acted in television (Star Tonight's *The Story of a Ballerina),* and she has acted-danced-sung on the stage *(Brigadoon* and *Shoestring Revue of 1955).*

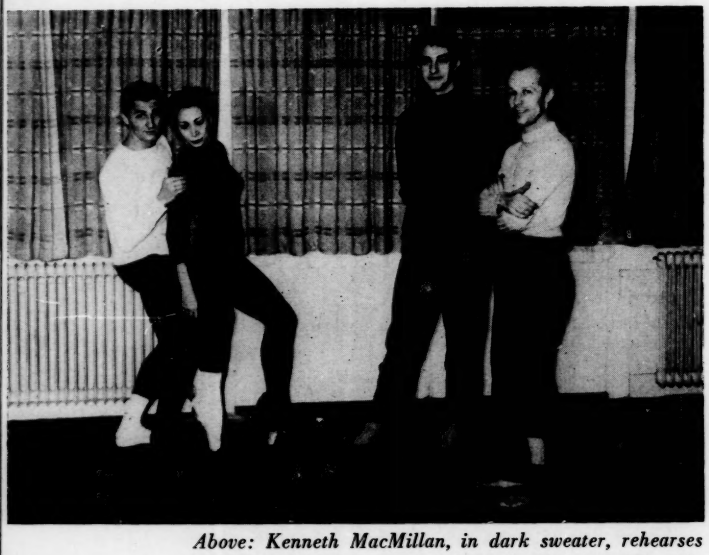
And when Katherine Dunham wanted a new member for her touring company, Raimonda was on the spot, although she had never done primitive dancing. She picked it up rather quickly. And she thoroughly enjoyed her tour with the Dunham Company, because she could learn more about ethnic dance and visit cities she had never seen, and because she found that the company had a warm, family atmosphere that made touring a human experience.

There is still another Raimonda Orselli — the folk singer who can perform in seven languages. But that is another story — an added reason why the stage is truly Raimonda Orselli's world, whether she chooses to act, sing, or dance — all of which she does with distinction.

KENNETH MACMILLAN AND "WINTER'S EVE"

BY LEO KERSLEY

Close-up by a Colleague



Above: Kenneth MacMillan, in dark sweater, rehearses Ballet Theatre's Nora Kaye and John Kriza in "Winter's Eve" at the Rotterdamse (Holland) Dansschool, while author Leo Kersley looks on. "Winter's Eve" is scheduled to have its world premiere in Lisbon, Portugal, on Jan. 18, and at NY's Metropolitan Opera House on Feb. 10, in a gala benefit performance for the Ballet Theatre Foundation.

At right: Some of Nicholas Georgiadis' designs for costumes of "Winter's Eve." Mr. Georgiadis has also done the costumes and sets for "House of Birds," "Danses Concertantes," and "Noctambules" — previous works of the young British choreographer.

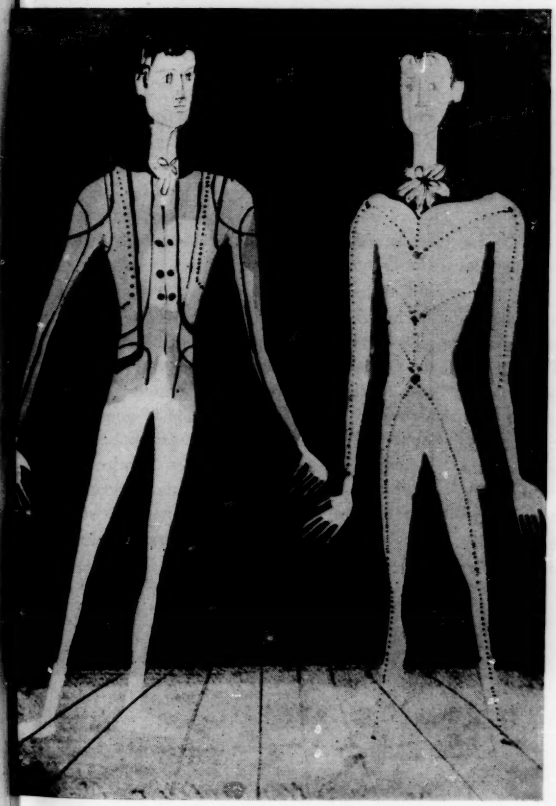
It's been ten years since I first saw Kenneth MacMillan. Sadler's Wells Theatre had been reopened—during the War it was used as an air raid shelter and temporary home for the bombed-out—and on June 7, 1945, it reopened with a very risky undertaking, an opera by a young English Composer. With the fantastic success of Benjamin Britten's *Peter Grimes,* the accent stayed on opera in those early post-War months at the Wells. The ballet company gave one season there before proceeding on to the more exalted—the old Wells audience called it "more snobby"—heights at Covent Garden.

Nearly a year after the theatre reopened, Miss de Valois produced the Sadler's Wells Opera Ballet (later Theatre Ballet), to fill the gap at Sadler's Wells and provide the original company with a steady supply of dancers, if not, alas, choreographers.

Miss de Valois had offered me the position of leading male dancer at Sadler's Wells, and I accepted. We began with a bang and two very successful ballets, Andree Howard's *Assembly Ball* and Celia Franca's *Khadra.* I had the leading role in both these works, as well as much of the classical repertoire, on my shoulders, but I was not too busy to become acquainted with my fellow dancers, most of whom were sixteen or seventeen, so that I, at twenty-six, was looked on as the grand-daddy of the company. I was even asked by one fifteen-year-old if Nijinsky was as wonderful as the books said. One of these children—the most junior of the boys—was Kenneth MacMillan. Ken was a nice boy; he was quiet and never prone to those sudden attacks of "swelled head" to which so many very young male dancers are liable (myself no exception in earlier days). But I certainly never imagined that ten years later I should be approaching him, a world-famous choreographer, to see whether among his engagements he could fit in a ballet for the company I should be leading in Holland.

Kenneth has been making ballets for Sadler's Wells, and one for Ballet Rambert, for three years now, *(see Sept. '56 DANCE Magazine article on MacMillan)* and just before I approached him on behalf of the Ballet der Lage Landen he had his first offer from a foreign company—the American Ballet Theatre. By a strange coincidence it was in Rotterdam, Holland, where I now live, that he joined Ballet Theatre this past December to begin rehearsals for the new ballet. So I was able to offer him the hospitality of the studio in which I teach here and even watch him at work with Nora Kaye and John Kriza, who are to dance the leading roles in *Winter's Eve* when it is premiered at New York's Metropolitan Opera House on May 10.

MacMillan is enjoying *Winter's Eve* very much. He has always been a great admirer of Nora Kaye. In fact, at his first meeting about the ballet with Lucia Chase, he arrived steady in the determination to say "If I can't use Nora Kaye, I shan't do the ballet." But fortunately, he didn't have to, for he was gladly given permission to use exactly whom he chose. The story of the ballet is a strong one, with the choreographer's usual leaning to fantasy. A young man meets a girl, and not knowing that she is blind, takes



her to a ballroom. Eventually she cannot keep up the pretense and gives herself away. She leaves in great distress, the young man follows. They struggle, and by accident she blinds him. Unable to find one another, they are separated by the crowd

With *Winter's Eve* Kenneth's career enters on a new phase. Previously he has been working on home ground, both as regards dancers and audience; now he has to work with new dancers and face foreign audiences. He has the advantage of being able to use what may perhaps be described as the two outstanding dramatic dancers of our times, but this is in itself an added responsibility. Can he pull it off? If he does, we shall be left without further doubt that English choreography is secure at least for the next decade. It is a long way from a Horse-Clown in *The Bartered Bride* to being a leading choreographer, and Kenneth appears to be accomplishing the journey in a remarkably short space of time.

Kenneth MacMillan was born in 1929 in Dunfermline, the same town in Scotland as Moira Shearer. There was no theatrical background of any kind in his family. But he remembers waking up one morning when he was fourteen with the thought clear in his mind that "I must be a dancer." The notion met with little sympathy in the family circle, naturally. But after nine months of study at a little local school, he learned that scholarships were available for promising boys amidst the bombs at Sadler's Wells. After much debate he was allowed to audition. He won a scholarship immediately. After a further nine months or so Ken was accepted as a member of the Sadler's Wells Opera Ballet. He made his stage debut in a performance of the Eric Crozier-Sasa Machov production of *The Bartered Bride*, in which he appeared as a Horse-Clown in the Circus scene, a ballet of which he still speaks with affection. His first performance in a "straight" ballet came when he danced in the corps de ballet of *Assembly Ball* and in the Finale of de Valois' *Promenade*.

As a dancer, Ken is at the extreme opposite physical pole from myself. I am Noverre's *arque* dancer, with a great deal of resilience, ballon and elevation but little natural elegance; whereas Kenneth is a complete contrast, Noverre's *jarrete*—flowing, elegant, smooth. I well remember his first rehearsal of the solo in the leading role of Ashton's *Les Rendezvous*—a role made for Idzikowski, who could, and can, jump like the devil. "Very nice, Ken," said Peggy van Praagh, the ballet mistress; "do it again and *jump!*" But for Kenneth this very thing was so hard as to be almost impossible. Of course, after a while he learned to "fake" it, as all loosely-built, elegant dancers have to learn to "fake" a jump. Doubtless this forcible introduction to the differences in human physique set his mind working and helps account for his rare knack of being able to use and understand dancers. This, combined with his gift for adapting his style in accordance with the style of the composer, helps give his work as a choreographer outstanding merit.

With plenty of hard work, Kenneth constantly improved as a dancer, and was given roles of increasing importance

(continued on page 85)

IS IT SPANISH *OR* FLAMENCO DANCE?

a well-known concert performer clarifies a common misconception

BY CAROLA GOYA

On my many concert tours, I have come into contact with all types of audiences, and I have found that there is a general misconception about Spanish dancing. When I am told, either directly or by inference, that the only true Spanish dancing is Flamenco, I often counter with "If that is your belief, then it must follow that the only true Spaniard is a gypsy, and the only people capable of expressing that great country through dancing must come from caves." The response is invariably the hesitating statement. "Why, I never thought of that!"

And that is the point. Spanish dancing as a whole has not been thought about clearly. Because of its vitality and unself-conscious sensuality, Flamenco dance has gained ascendancy over other forms. And the dance of the gypsies has come to symbolize Spanish dance as a whole.

It is understandable that such a misconception has occurred, but it should not continue unchallenged. The vast folk art of Spain must not be catalogued under only one of its facets.

Most programs of Spanish dance include those of Aragón, Valencia, Galicia, Vascongadas, Estremadura, and Murcia. But stress is often placed upon the Flamenco, or as most people say, "The real Spanish dance in which they stamp their feet and throw their hair around." This part of the program may have a large measure of popular appeal, but that does not mean it is more typically Spanish.

A few years ago this country had the rare opportunity of seeing a group of folk dancers and singers (Coros y Danzas de España) brought here directly from Spain. The group was advertised as "100 Flamenco Dancers." There may have been one or two Flamencos among them, but certainly there were not a hundred. They were mainly from Aragón, the Basque province, Malaga, and the Baleric Islands. And they performed dances from these regions.

A boundless wealth of music, song and dance has grown from the souls of the people whose ancestors were of many sources other than gypsy. Beginning in the Fifteenth Century B.C., Iberia was invaded and occupied successively by the Celts, Phoenicians, Greeks, Romans, Carthaginians, Moors, and finally the Christians.

The oldest of today's Spanish dances can trace their lineage right back to the religious rituals of the Celts. Typical are the *Jota*, the *Aurresku*, and the *Sardana*.

The Basques, who inhabit the Pyrenees towards the Atlantic coast, perform the *Aurresku*. Although the origin of the Basques is still somewhat of a mystery, their dances seem to be related to the others in Europe in which the man displays his physical ability, stamina, agility and control. The woman never le
the ground to the extent that the
does, but in her own quiet way she sh
skill, lightness, and swiftness of foot.

The people of Aragón in northeas
Spain perform the most celebrated of
Jotas. Done in rope-soled canvas sl
called *alpargatas*, the dance has
gagingly swift foot patterns that req
very flexible feet, ankles, and knees.
it is often climaxed by high jumps
cabrioles. Through all of this acti
the castanets chatter constantly (they
fastened to the third finger, instead
to the thumb as in other Spanish danc

Despite its jolly and robust style,
Jota was also a religious dance—du
the Christian era. In some sections it
danced at the funerals of children.
even today there are probably some
mote regions where it is danced to con
the bereaved parents.

Cataluña, which is east of Aragón,
dering the Pyrenees on the Mediterran
shore, performs the archaic *Sardana*.
even though this dance, too, stems f
the early Celts, the influence of
Greeks is felt. The *Sardana* is gener
done in a circle by large groups, so
times with as many as three hundred
have also seen it danced in smaller grou
the circles all moving in unison w
the dancers execute intricate rhyth

(o

Courtesy Kamin Dance Book Shop

At left:

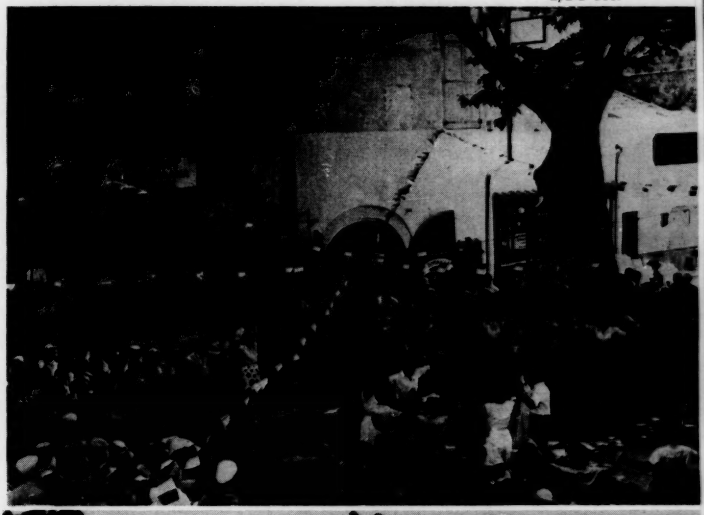
Salamanca: *Dancers in la Armuña dance to the music of drum and fife, as does most of Spain, except Galicia and Levante.*

Below:

Cataluna: *Bordering both sides of the Pyrenees, French and Spanish Catalonians dance the "Sardana," circle dance of Greek derivation. Shown is a typical square today with Sardana orchestra.*

John Lindquist

Lydia Joel



Courtesy Kamin Dance Book Shop

Above:

Valencia: *Author Carola Goya and partner Matteo in the finale of "Jota Valenciana," theatrical version of one of the many dances of the "orange grove" of Spain — the woman using castanets, the man a tambourine.*

At right:

Vasco: *As in the rest of Spain, Basque youngsters learn the native dances at an early age. The young boys shown are attired in traditional Basque white and red costume to perform one of the popular sword and stick dances of the region.*

The photos on this page are only four of an enormous variety of regional dances of the country.

foot patterns in an irregular but beautifully coordinated measure. Many European and Near-Eastern dances are reminiscent of the *Sardana.*

The Galicians, who live in the northwest corner of Spain, along the Atlantic Ocean, have a custom typical of many inhabitants of low countries. They wear wooden shoes. And they do so even in some of their dances. The shoes are poised on little peg-like stilts, or they resemble the French *sabot.*

There is always the question, "Who played the bagpipe first, the Scot or the Galician?" Both still play it today, and each region claims it for its own. But since the bagpipe, in one form or another, has been known through the ages in all countries, let us say that it belongs to the nation whose heart it stirs.

To the south, among the Meriterranean provinces, Valencia is affectionately called "the flower garden of Spain" and "the orange grove." Its dance is the *Jota,* but it is quite different from its northern cousins. In Aragón and Navarra the weather can be very severe and cold, and the *Jota* takes to the air. But the climate of Valencia is tempered by the warm sea winds. And so its *Jota* stays closer to the earth. The arm position, too, is more rounded than in the *Jota* of the north.

The *Jota Valenciana* has gentleness and sweetness, but this does not keep the male part from being strong and virile. The male costume is unusually interesting. It consists of short, white, pleated trousers that resemble a skirt and are derived from the garb of Greek warriors. Tambourines, as well as castanets, accompany the *Jota Valenciana.*

While we are in the south, let us return to the Flamenco dance, which has its strong holds in Seville and Granada. The best known of the Flamenco dances is the *Bulierìas.* Like good American jive, it depends upon improvisation. A soloist yields himself completely to the rhythm and emotion of the dance, while the onlookers goad him on with clapping and shouts of encouragement and challenge. When he has finished, another soloist steps into the ring for his improvisation. The *Bulerías* can be done with or without musical accompaniment.

The wild *Bulerías* is only one mood in the Flamenco dance. The gypsy is capable of great dignity and restraint. He possesses a fire that does not overflow the grounds of self-control and pride. And in this guise, there is no shedding of flowers or hairpins.

Among the more subdued gypsy dances is the *Zambra.* In form and feeling, it is a descendent of the Hindu *Nautch* dance, even though it takes its name from the Arabic word meaning "a group of people gathered together to sing and dance." The *Nautch* and the *Zambra* can be done to the same music.

These are only a few of the dances of the Iberian Peninsula, each so different and each so thoroughly Spanish. As for the ways in which they have developed through the years, suffice it to say that nothing alive is static. The dances of Spain have vibrated with life from the beginning of time. They are constantly changing and will continue to change.

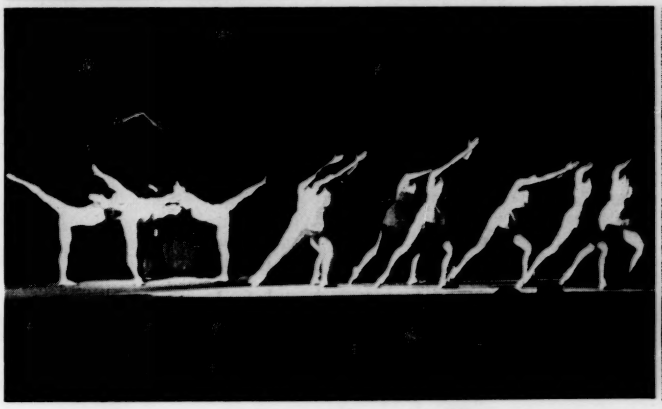
One far-reaching evolution occurred in the Eighteenth Century. At that time some of the batterie, extensions, and elevation of the Italian classic ballet moved into the Spanish dance. They were combined with Spanish arm positions and the playing of castanets. The result can be found in the *Bolero Clásico,* the *Seguidillas,* and the *Panaderos.*

Spanish dance enthusiasts are constantly questioning the authenticity of this or that dance. And that is a difficult question, for there is a divergence of opinion on almost every aspect of Spanish dance. Not even one as traditional as the *Sevillanas* elicits complete agreement. In Spain itself there are often heated arguments among dancers, teachers, and "aficionados," each holding tenaciously to his own view, and each right in his own way.

The dances of Spain present the widest possible field for creativity based on authenticity. In performance the Spaniard prides himself on being an individual and expressing himself in his own way. He does not disregard tradition. On the contrary, he has great respect for it. But he individualizes or personalizes it by putting himself into it.

But this personal approach cannot be attempted without the aid of knowledge, wisdom, and discretion. Too much has already been done to misrepresent the native characteristics of some of the folk people of Spain.

The true picture of Spanish dance is painted on a vast canvas. It is unjust to light it so poorly that the world's attention is focused on only one small area. Properly lighted, it reveals endless variety, color, rhythm, movement, and human expression; and above all, a realization of the complete Spaniard in his own world of dance. *THE END*



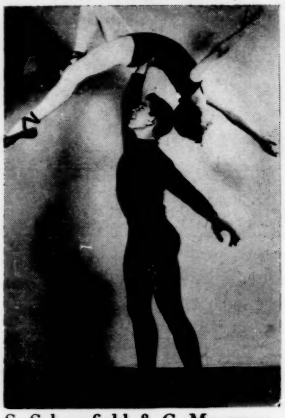
Top: left, Olga Fricker (teacher) and Melinda Clark, (Topanga, Calif.); *right,* Students of William Dollar, National Academy of Ballet, Teheran, Iran.
Bottom: left, Students of the Song Beum Ballet Studio, Soeul, Korea; *right,* Denise Hanson (Carol Caley Studio, Berkeley, Calif.)

Marla Kassof (Elisa Stigler, Chicago, Ill.)

Linda Russell (Suzanne Russel Sch., Jackson, Mich.)

Betsy Ann McGrew (Jeanne's Sch., Cadillac, Mich.)

Yvonne Paradis (Blanche Muroff Sch., Topeka, Kan.)



S. Schoenfield & C. Musgrove (Houston Youth Sym. Wksh'p)

Charlene Rice (Eleanor Ross Sch., Huntington, W. Va.)

Judy Burns (Gertrude Hallenbeck Sch., Albany, N. Y.)

Below:

Mary Harbridge (Hackbart Sch., Fond du Lac, Wis.)

Below:

Rosanne Marino (Joe Michael Studio, NYC)

Below:

Cash, Craddock & Ethridge (Sara Williams, Griffin, Ga.)

Below:

Diane Baldasaro (Melodie Morrill, Claremont, N. H.)

From a collection of essays written by Sir Richard Steele and Joseph Addison for the famed English literary newspaper "The Tatler," 1709-10.

Encounter with a Ballet Master

BY ISAAC BICKERSTAFF, ESQ.(pseudonym)

I was awakened this morning by a sudden shake of the house; and as soon as I had got a little out of my consternation, I felt another, which was followed by two or three repetitions of the same convulsion. I got up as fast as possible, girt on my rapier, and snatched up my hat, when my landlady come up to me, and told me "that the gentlewoman of the next house begged me to step thither, for that a lodger she had taken in was mad; and she desired my advice," as indeed everybody in the whole lane does upon important occasions.

I am not like some artists, saucy because I can be beneficial, but went immediately. Our neighbor told us "she had the day before let the second floor to a very genteel man, who told her he kept extraordinary good hours, and was generally at home most part of the morning and evening at study; but that this morning he had for an hour together made this extravagant noise which we then heard

I went upstairs with my hand upon the hilt of my rapier, and approached the new lodger's door. I looked in at the key-hole, and there I saw a well-made man look with great attention on a book and, on a sudden, jump into the air so high, that his head almost touched the ceiling. He came down safe on his right foot, and again flew up, alighting on his left; then looked again at his book, and holding out his right leg, put it into such a quivering motion, that I thought he would have shaked it off. He used the left after the same manner, when on a sudden, to my great surprise, he stooped himself incredibly low, and turned gently on his toes. After this, he recovered himself with a sudden spring, and flew around the room in all the violence and disorder imaginable, until he made a full pause for want of breath. In this interim, my women asked "what I thought." I whispered "that I thought this learned person an enthusiast who possibly had his first education in the Peripatetic way, which was a sect of philosophers who always studied when walking." But observing him much out of breath, I thought it the best time to master him if he were disordered and knocked at his door.

I was surprised to find him open it, and say with great civility and good mien "that he hoped he had not disturbed us." I believed him in a lucid interval, and desired "he would please to let me see his book." He did so, smiling. I could not make anything of it, and therefore asked "in what language it was writ." He said it was one he studied with great application; but it was his profession to teach it, and he could not communicate his knowledge without a consideration." I answered "that I hoped he would hereafter keep his thoughts to himself, for his meditation this morning had cost me three coffee dishes and a clean pipe." He seemed concerned at that, and told me "he was a dancing master, and had been reading a dance or two before he went out, which had been written by one who taught at an academy in France." *(Ed: The ballet master was probably referring to Raoul Feuillet, whose "Chorégraphie, ou l'Art de décrire la Danse" was published in 1700.)*

He observed me at a stand, and went on to inform me "that now articulate motions, as well as sounds, were expressed by proper characters; and that there was nothing so common as to communicate a dance by a letter." I beseeched him hereafter to meditate in a ground-room, for that otherwise it would be impossible for any artist of any other kind to live near him; and that I was sure several of his thoughts, this morning, would have shaked my spectacles off my nose, had I been myself at study.

I then took leave of this virtuoso, and returned to my chamber, meditating on the various occupations of rational creatures. *THE END*

A VOLININE VIGNETTE

BY JULIA VINCENT CROSS

Alexandre Volinine, graduate of the Moscow Imperial Ballet School and one of its premiers danseurs, was Anna Pavlova's partner for many years. In addition, he was also an outstanding teacher — which profession he followed actively until his death in Paris last year. Here, a pupil of 25 years ago recalls classes with Volinine. ED.

Alexandre Volinine's studio in the 1920's was in the stylish quarter of Paris near the Etoile. His classes catered to the elite of the dance world and the high society patrons of Europe and America.

The walls of the studio were a tasteful grey. And there were lavender taffeta curtains, great mirrors, polished parquet floors, and a delightful stage with mauve drapes. The Master was extremely careful about his appearance, and he exacted the same care from his students. In fact, each girl was obliged to be fitted with a costume of uniform design and of a mauve color that matched the drapes. Volinine's own special couturier took the measurements and made each student's practice costume.

Volinine was tall, slim and graceful. He spoke very little and never angered, although he was capable of great severity. He was calm but vital, and he worked untiringly with Spartan discipline, to stress perfection of line. The movements he executed himself were always as clear and exquisite as a beautiful drawing — surely a quality that made him stand out as one of Pavlova's great partners.

Toe work in a Volinine class was particularly strenuous and exacting, with a constant awareness of continuous line from the top of the head to the tips of the toes. It seems to me now that his interest in clarity of line may be the reason that he wished all the girls in his classes to be dressed alike.

His exercises all seemed to be aimed toward elongating and stretching the body, for greater elegance. To avoid large, ugly muscles in the legs he varied *pliés* a great deal — sometimes doing them quickly, sometimes very slowly. Interestingly, Volinine also taught the men in his classes to dance on *pointe* — something which I, as an American, had never seen before and found rather strange. (Years later, I learned that Adolph Bolm and other Russian dancers performed in certain ballets on toe.)

No one ever thought of speaking or giggling in a Volinine class. The work was continuous, with no one allowed to sit down. And woe to the dancer whose practice costume was not in order! One day the ribbon of my slipper broke in class and I fastened it with a safety pin. Volinine noticed that my ankle was bleeding, and was very annoyed, reprimanding me severely for disturbing the class with my carelessness in neglecting to have my ribbon sewn on tightly. All equipment was expected to be in perfect order, and that included hair, which must never be a distraction.

The excitement of these classes was not in the charged emotional atmosphere as with Mordkin *(see August '56 issue for Miss Cross' story of her classes with Michael Mordkin)*, but in the awareness of strength gained, and ideals of perfection pursued. Volinine treated all his pupils with great respect, and appraised their work seriously, whether they were potential professionals or not. The morale at the school was very high. Among the students attending when I was there was a long-legged boy named André Eglevsky and two fellow Americans — William Dollar and Dorothie Littlefield.

I was able to attend classes — I h
one every day — by courtesy and spons
ship of a very wealthy woman who t
an interest in my career. She also p
for me to stay in a little Paris boardi
house during this time, and placed me
an English pension for French a
English chorus girls. It was terribly h
for someone like me, who had never b
exposed to the meager and somewh
sordid exigencies of the more lo
aspects of theatrical life. Our only f
was stew, and weak tea with milk, wh
was kept simmering on the stove day a
night. If we did not eat what was
before us, it was put back into the
and served the next day. We slept in t
cubicles with very little heat and a mi
mum of bed covering. My cubicle w
near that of an impoverished Engl
actress who had seen better days, a
whom we called the "Cyclops" beca
she would wait up for those of her m
fortunate sisters returning from stage
dance hall jobs, with one eye open. Th
she'd give us tea. The contrast from t
pension to the *haut monde* of the Volin
studio was great.

Volinine often gave recitals with
selected few of his pupils. These perfo
ances were usually at society functio
where he was a great favorite. Unl
Mordkin, he did not stage complete b
lets, but composed solos and small co
binations. They were all beautifully p
duced, with extremely expensive costu
and flawless dancing.

In his own reticent, undemonstrat
way, Volinine worshipped Pavlova. As
matter of fact, in 1930, some months
fore her death, he was planning to
join her as partner. He told me that
was practicing for that purpose. And
though nearly fifty, he was still in perf

(Continued on page 7

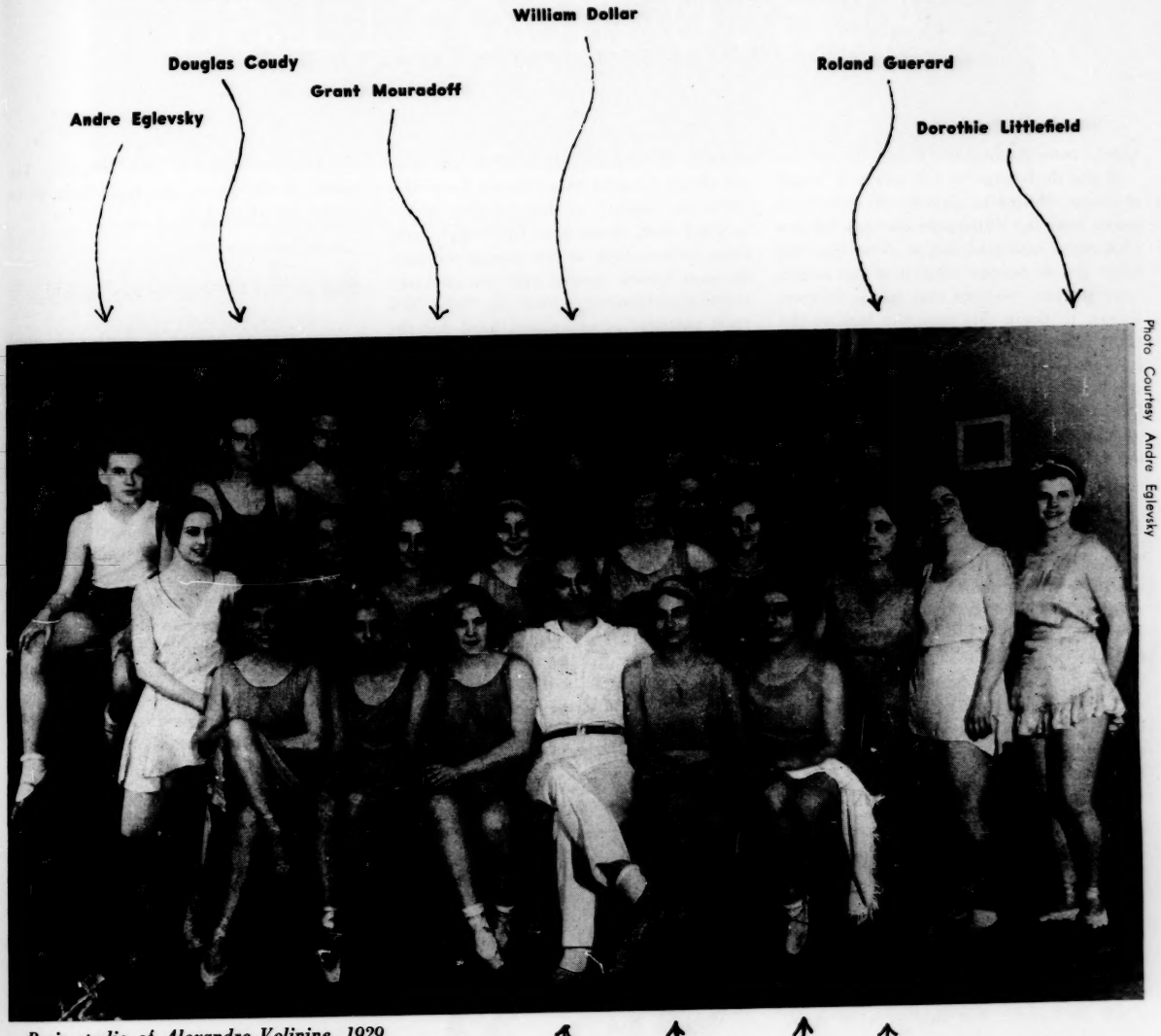


Photo Courtesy Andre Eglevsky

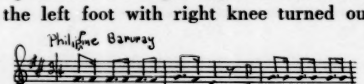
Paris studio of Alexandre Volinine, 1929.

PAS DE BASQUE AND PANCAKES

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

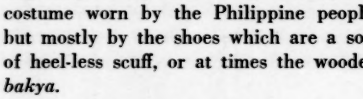
(cont. from January)

A pas de basque in 3/4 tempo is found in many Philippine dances. A sample of music from the Philippine *Baruray* follows with steps indicated below. Note that the other *pas de basques* described last month were uneven, whereas this one is in even tempo. In doing this step, the leap to the right is a slight one. And as the left foot is crossed over in front of the right, the whole foot is placed on the floor, and, at the same time, the right foot is brought up almost at a right angle in the rear of the left foot with right knee turned out.



There is a rather pronounced flex of the left knee at this point. The step concludes with an ordinary step back on the right foot. Repeat to the left of course. The body is completely erect. The style of this step is probably dictated by the type of costume worn by the Philippine people, but mostly by the shoes which are a sort of heel-less scuff, or at times the wooden *bakya.*

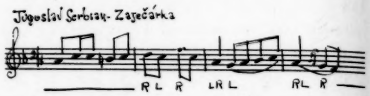
Now, in 7/8 tempo, we go over to Greece for another verision of the *pas de basque.* Here is a piece of music for a Greek *Syrtos.* The Greek don't even



think of the step they use in this dance as a *pas de basque,* but that is what it is.

Here, instead of a leap to the side, it is just a plain step to the right, on the right foot. The left foot is crossed in front of the right for the transfer of weight, with the right foot coming up slightly in back . . . not as high or sharp as the Philippine version above. The steps take on almost a mincing style, with tiny, precise, almost sinuous movements. Quite often the hips are thrust forward in a demure form of a burlesque "bump" as dancers step on the forward foot. Sometimes the entire body turns to face right or left during the step. Because Greek music with its peculiar-to-the-American-ear music in 7/8, 5/4, 13/8 rhythms is sometimes hard for the lay dancer to follow, many folk dance teachers use the gimmick of beating or counting out a tango rhythm for teaching the Greek form of the *pas de basque* used in the *Syrtos.* Incidentally the melody given above has an interesting bit of folklore attached to it. It's a well known Greek *Syrtos* tune. Somehow or other in this great melting pot of the United States where Greek, Serb, and Americans mix as naturally as hotdogs, mustard and sauerkraut, the Serbian people got hold of the tune and composed Serbian words to it. They even recorded the melody with Serbian verses and do a dance to it called *Makedonka Kolo,* a very much simplified form of the Greek *Syrtos* . . .

The Yugoslav *pas de basque* is most interesting. Although done in 2/4 time, it has a different rhythm than the other *pas de basques* done to this rhythm. The music of the *Zajecarka Kolo* here shows where the steps fall.



This *pas de basque* is done with equal weight on all 3 counts, and the steps are executed on the whole foot. Often the step is done in place, almost like a running step, with feet side by side, rather than with one foot crossing over. This is known as the "threes" (see Kolo article in October issue of DANCE Magazine). The step is done with foot crossed over, then the full weight is placed on it with whole foot down. This is perhaps one of the most difficult of all the *pas de basques* to learn properly. The steps are tiny, in place, with up and down movement. Those who witnessed the "Tanec" and "Kolo" groups perform during their recent tour of the United States had ample opportunity to see the Yugoslav version of this step time and time again throughout their performances.

There are of course many other styles and versions, but let us conclude here with a rather amusing final observation. The native folk dancers in all of these countries somehow or other automatically toe out in doing any form of their native *pas de basque.* Yet in teaching these various *pas de basques* to the American lay folk dancer, the teacher invariably has to call attention to the dancers that they are toeing in, pigeon-toe style. It always makes us wonder how the untrained peasants just instinctively come up with such natural, graceful steps and style without professional leadership. Next month we're going to discuss hands around the world and how they are used in various dances.

(Continued next month)

Pas de Basque in Yugoslavia *Pas de Basque in Greece*

Ballroom U.S.A.

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THE PHILA. ASSEMBLY

Story of Main Line Ball from 1748 as Told on N.Y. Times Society Page

BY WILLIAM G. WEART

PHILADELPHIA, Dec. 15.—The Assembly, venerable annual Philadelphia social institution, will take place Friday evening amid a scene of enchanting beauty and an atmosphere of Old World charm in the ballroom of the Bellevue-Stratford Hotel.

With its hundreds of hereditary subscribers, its champagne and Philadelphia capon, its traditional white gloves, sparkling heirloom jewels and big dance orchestra, the Assembly outranks in antiquity any ball given in this country.

A formidable citadel of exclusiveness, its portals have withstood the surging cross-currents of a tempestuous social sea for 208 years. Only Charleston's St. Cecilia Society, founded in 1762, can boast of as brilliant and as distinguished, although shorter, career.

The Philadelphia Assembly dates from 1748, when the original fifty-nine male subscribers and their guests gathered in a bleak Delaware River warehouse, known as Hamilton's Wharf. Since then, the ball has continued uninterrupted save for brief periods when war halted entertaining.

Gathering of Equals

As used in the eighteenth century, when Philadelphia was the largest city and social center of the Colonies and, later, the first capital of the nation, the word "Assembly" indicated a gathering of people on a plane of social equality. To this day, the members and guests mingle on the same standing.

QUAKER CITY DANCERS: An early 19th Century couple perform a dance figure at the Philadelphia Assembly. Adapted from a drawing in the Historical Society of Pennsylvania. Our efforts to show the Assembly today were in vain — photographers are not allowed at the famous gathering.

President Washington attended Assemblies given in honor of his birthday in 1792, '93, '94 and '95. Members of his cabinet, foreign ministers and their ladies also enjoyed these fetes. At the first, following supper, General Washington gave this toast:

"The Dancing Assembly of Philadelphia —may the members thereof, and the fair who honour it with their presence, long continue in the enjoyment of an amusement so innocent and agreeable."

The events have lived up to Washington's toast.

A report of an earlier Assembly, however, tells of a master of ceremonies who exercised his office with considerable severity. Annoyed at a young damsel who had missed her turn because she was gossiping with a friend during a quadrille, he shouted:

"Come, Miss, take care what you are about! Do you think you are here for your pleasure?"

New Families Admitted

Although only descendants of the original subscribers are supposed to constitute the Assembly, many old families of this and other cities, now successful financially and socially, have been admitted over the years. But, in accordance with time-honored custom, wealth still bows before lineage at the ball.

In the early days, only the men subscribed at 40 shillings, in contrast to the $12.50 now paid by all. At that time, too, the invitations, which were delivered by a servant on horseback, were written on the backs of playing cards, and a special room with appropriate refreshments were reserved for card-playing by those not interested in the Terpsichorean art.

The expense accounts for one dance given during the 1748-49 season notes that the liquid refreshments included five gallons of rum, one hogshead of wine and 200 limes.

A self-perpetuating committee conducts the Assembly. It determines the invitation list and selects the patronesses from the most attractive and charming of old Philadelphia families.

This is the historic background for Friday evening's ball, to which some 800 have invitations, now engraved.

The original rules called for starting at 6 o'clock and ending before 12. Today those hours are virtually reversed. A gay round of club, dinner and theatre parties precede the ball, and the patronesses themselves do not arrive until shortly before 11 o'clock. The dancing stops at 4 A.M., and the champagne, only liquid served, stops flowing at 4:30.

Patronesses to Curtsy

In keeping with the past, the formality of the evening will lend an Old World atmosphere to the ball. Like their great-great-grandmothers, the patronesses will make a deep curtsy to each guest and will be accorded a like greeting from the ladies and deep formal bow from their escorts.

As in the early period, etiquette is strict, although variations continue to occur. One record relates how the wife of the Chief Justice of Pennsylvania caused quite a stir by arriving at the first ball in evening dress on horseback. Quite a feat, when one considers the formal attire of the day—hoop skirts, powdered coiffure and low-cut bodice.

In 1927 changing fashions in social entertainment caused the committee to limit to one the two Assemblies formerly held. In 1941, for the first time, men under 21 were invited because so many young men were in military service.

White tie and tails are obligatory for male guests. Few women appear wearing a gown displayed at an earlier function, but the Assembly is in no sense a fashion show. On the matter of dress, an interesting incident occurred in the early eighteen seventies.

It concerned two of Philadelphia's most celebrated beauties, Mrs. R. Ashurst Bowie and Mrs. Philip S. P. Conner, who went to Paris for their gowns. They were "stricken with confusion," the late A. J. Dallas Dixon often recalled, when they appeared in the receiving line to discover that their Paris creations were identical.

Many other amusing as well as historical sidelights dot accounts of the progress of the dances over two centuries. One deals with the violent feeling against Tories. In the Pennsylvania Packet of Dec. 12, 1780, under the title, "A Hint," appeared a notice that said, in part:

"It is expected that no man who has not taken a decisive part in favour of American independence will IN FUTURE intrude on the Dancing Assembly of the city; such characters are either too detestable or too insignificant for Whig Society."

(NOTE: We are indebted to The New York Times for permission to reprint the foregoing dispatch which appeared in the Dec. 16, 1956 issue.—Ed.)

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SIDELINES SYMPOSIUM

A PTA DANCING PROGRAM

In the Nov. *Ladies Home Journal* there is an account, titled "School on Its Toes," of an admirable dance program at a public school in Yonkers, N. Y. In 1944, the PTA was troubled by the fact that the lively 11-to-14 year olds, with nowhere to run off excess energy at the end of a school week, were behaving in a way to disturb parents, civic leaders and local business men.

The PTA persuaded the city recreation commission to keep the school gym open Friday evenings, and thus was born a dance program which keeps 250 active and happy. Now what could anyone find objectionable in such a fine project? Nothing at all — until the paragraph in the article which begins, "Thriftily, too, the community discovered three years ago that a paid dancing teacher could be replaced by a parent," and continues with the comments of the parent so chosen. "I had to learn this work quite separately," she says, "and the important point is that *anybody can learn it.*" (The parent chosen for the spot "was only incidentally a former professional dancer herself," the article reveals.)

Another person, not as gifted as she, misled by her statement, might attempt such a program with disastrous results. It is NOT true that anybody can learn it. If this were so, why would such sums be spent by the public in learning how to dance? They could merely read the books — which is what the lady in question did.

And, it is a slap at the dance teaching profession to include a statement like this: "Students prefer the school eve to professional studios where lessons too slow, too stilted and too expensi as many young spokesmen have point out." She further comments, "I think, to a parent tends to be more aware of th heartbreak of a little girl not asked t dance, or the embarrassment of a bo whose invitation is refused, and can be o the watch for remedies." This is not so, depends entirely upon one's character. you are a sympathetic, perceptive perso these things touch you and you do you best to remedy them — or better still try to see that they never happen — whether you are a parent or not. An what would cause this lady to think tha dancing teachers are a race apart an never reproduce?

We are sending a copy of this to th *Ladies Home* Journal to let them kno the points on which we feel they have le themselves be misled.

A NEW BOOK

Beale Fletcher, author of *How to Im prove Your Social Dancing* (136 page A.S. Barnes, $3.75) obviously has a grea love for dancing and he has lavished muc care in this new book to share his lov with the world. In general, the text of th book is clear and every description ca be understood. For this reader, however there are large areas of agreement an disagreement.

In that first cursory look, one word leaped off P. 15 — "chassis." In contex one realizes that Mr. Fletcher must hav meant *chassé*, a ballet term the use o which is very old-fashioned in ballroom teaching. This was an indication of th old and the new in Mr. Fletcher's think ing. It is many years since we have heard anyone advocate that, when walking fwd in the Fox Trot (or in any other dance) that you step on the ball of the foot firs and that when "the foot takes the body weight, your foot slides fwd a fraction o an inch." Modern teaching methods have long since decreed the use of the natural walk, wherein the heel receives the weight slightly before the ball of the foot.

In discussing turns, Mr. Fletcher says, "When R foot steps fwd and toe turns out (Fwd — R toe out 90°) it automatically makes the body do a ¼ turn to the right, when the L foot steps to the side."

It cannot be said that this will not happen. But the currently accepted concept of turns decrees that the turn-impulse should originate in the body — always in a fwd or bwd step. This causes the turner to carry the weight of the body

HOLIDAY SEASON COTILLION FOR CHARITY Photo courtesy Akron Beacon Journal

Highlight of the 51st annual Charity Ball, held in Akron, Ohio, on Dec. 26th in Akron U.'s Memorial Hall, was the Cotillion (shown above), which presented 25 freshman and sophomore college girls and their escorts to the 1,000 guests. The group performed a series of dance figures choreographed by Mrs. Frank Sherwood King. Immediately following was a Grand March, led by Akron teacher Clement Browne, Sec'y. of Dance Masters of Ohio.

lightly and easily (as in natural walking) and ensures that the feet remain facing in the same direction as the body — with no awkward turn-out or turn-in.

Here is a quote which will startle aficionados of Cha-Cha: "The Cha-Cha-Cha should not be thought of, or considered, as a dance in itself; it should be regarded only as a tool one can use to give added zest or sparkle to a Mambo which may be slow-tempoed." (!)

On the credit side, the book's diagrams are clear, although some indicate a bent knee where such was undoubtedly not intended. Among the other favorable points which could be mentioned, the description of "follow-through" on P. 6 is the best this reader has ever seen.

D. D. O.

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IN THE MAILBOX

In response to "The Case for the Int'l. Style in America" by Basil Valvasori (Dec. 1956), we have received these comments:

Dear BALLROOM USA: In publishing Mr. Valvasori's article I feel you have done a great service for ballroom dancing. It was clear and concise, and could not have offended even the most die-hard teachers . . . the English have achieved the ultimate in ballroom perfection. Since the style is based on the simple walk and on the laws of natural movement, it is suitable from the beginner to the most advanced . . . Let us face it now, not later: ballroom dancing in America and Canada is chaotic in its present state, with almost every school advocating a different style, and styles varying in every city, town and village. What a harvest of business could be reaped from a standardization, and what an achievement for our art! . . . We in Canada have started in a small but enthusiastic way. We sincerely hope you will follow and try to overtake us, for my dream is to see an international match between America and Canada. with everyone dancing in the international style.

John B. Cluff, Toronto
Chairman Ballroom Branch
Canadian Dance Teachers Assn.

Dear BALLROOM USA: Yes, yes, yes! Let's heed Mr. Valvasori's timely words, save America the 20 years of hard work England has contributed and accept without reservation the English Revised Technique as a basis for teacher examinations and instruction . . . This summer I plan to travel east to participate in the dance conventions and hope that Mr. Valvasori is on one of the faculties.

Ed Long
Seattle, Wash.

(One which has Mr. Valvasori provisionally scheduled is the American Society of Teachers of Dancing. — Ed.)

Dear BALLROOM USA: I cannot help but express the sincere hope that the U.S. ballroom teachers will never adopt the so-called International Style . . . the English Revised Technique may be revised, but it is almost 30 years old. Great progress has been made in the world of dance within this period and much has changed that was once acceptable. This style is still based on floor space patterns and thus limits freedom of movement and individual expression . . . prescribing set steps with a corresponding style to avoid chaos and a free-for-all. It is really a matter of shaping uncontrolled movement into a fixed pattern and style and thus trying to make it look beautiful . . . To enter international competitions is then simply a matter of being able to master this prescribed style of steps better than others. If on the other hand, Time Space Movement. which is free, controlled and unlimited in possibilities, were universally adopted, everybody who has learned to dance, or who is naturally gifted in dancing, could dance with everybody else. Then, if ballroom dancing could become competitive, it would be fine. Before deciding such an important question, I would suggest to the dance teachers of America that they invite constructive comments on ballroom dancing from an outstanding authority in the world of *all* dance . . . such comment could be most helpful to the thinking teacher.

Charlotte Hess
New York City

Dear BALLROOM USA: In response to Mr. Valvasori's proposal that the U.S. adopt the English Revised Technique — that would depend, would it not, on what

type of dancing your pupils want and need — what you yourself want to teach — and how you want to teach it?

The official films of the last English competitions showed crowd shots of the audience dancing before the start of the contest and between sections. There would not seem to be too vast a gulf between what these non-competitors were doing and what ballroom enthusiasts the world over enjoy. But certainly the competition dancing is entirely different from anything seen in the U.S. and, to this observer, rather monotonous. These films are silent, and without musical accompaniment, it is almost impossible to distinguish one dance from another.

The English style has been demonstrated and discussed in the U.S. over a period of years. I present for your consideration fragments of three conversations:

1. Some years ago an English girl, on the occasion of her first lesson here, said: "I was considered a good dancer in England, won medals and all that sort of thing. But I can't dance with the American boys at all." (Incidentally, she became a very good dancer in our American style. Her comment, on completing lessons: "I like this style much better.")

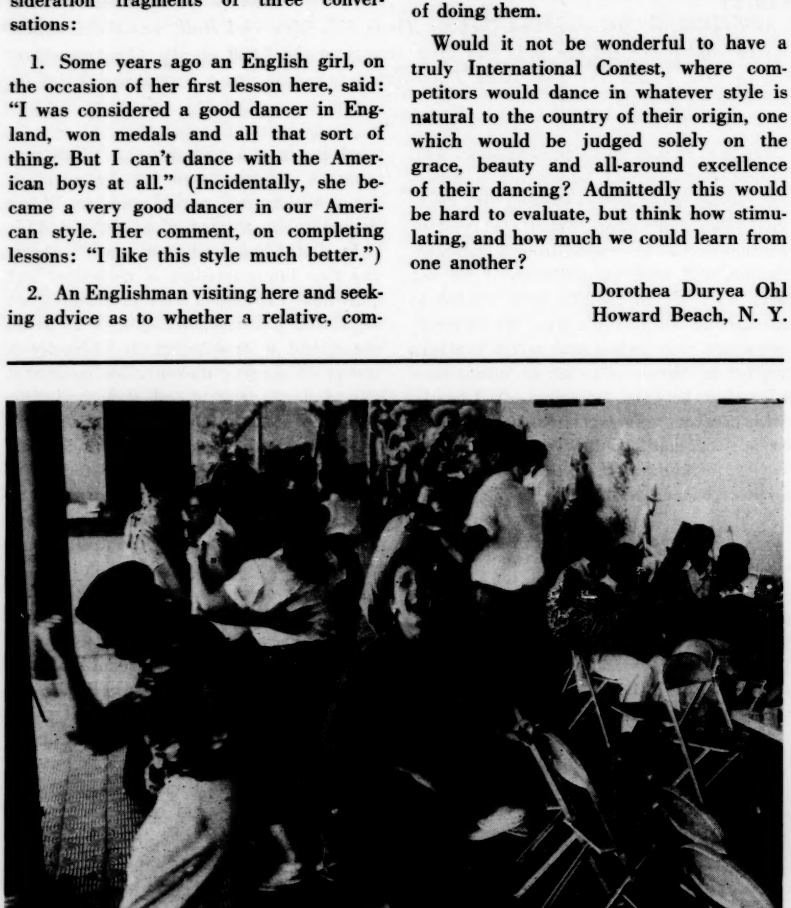
2. An Englishman visiting here and seeking advice as to whether a relative, coming to the U.S. and desirous of teaching ballroom here, should abandon the English style and learn the American way, said: "I think the English style is horrible — so stiff and awkward."

3. A teacher from the British Isles here last summer commented: "I hate this system of teaching — where we all have to teach the same things in the same way. It kills the spark of originality and gives one's personality no chance to emerge."

Unquestionably the system under which the English ballroom teacher operates is far better for the teacher. Far too many Americans take far too few lessons — witness the crowd in any average night club. But the American temperament enjoys sweeping, vigorous gestures and free, untrammeled movements — *and* freedom of choice, both as to steps and the manner of doing them.

Would it not be wonderful to have a truly International Contest, where competitors would dance in whatever style is natural to the country of their origin, one which would be judged solely on the grace, beauty and all-around excellence of their dancing? Admittedly this would be hard to evaluate, but think how stimulating, and how much we could learn from one another?

Dorothea Duryea Ohl
Howard Beach, N. Y.



MERENGUE, NATIVE STYLE: Dominican Republic university students have fun doing the Merengue at the Hotel Hamaca at Boca Chica, near Ciudad Trujillo.

PASO DOBLE PANORAMA

Language Barriers Crossed Via Lively Spanish-Style Ballroom Dance

BY DOROTHEA DURYEA OHL

Did you ever give a lesson to a pupil, the sum total of whose knowledge of English consisted of "Yes." "No," "Please" and "Thank You"? An interesting and somewhat frustrating experience.

A gentleman of my acquaintance, of Cuban origin (let us call him Mr. Alvarez), taught ballroom dancing, American-style, to Spanish-speaking visitors to the U.S. Mr. Alvarez came to me one day long ago with a young Spanish gentleman in tow.

"Miss Duryea," said Mr. Alvarez, "this young man wishes to learn the Fox Trot. He speaks no English, but will you give him lessons?"

"I don't speak Spanish, Mr. Alvarez," I told him. "You are a good teacher. Why don't you give him lessons yourself?"

"Miss Duryea, he insists he must learn the American dances from an American."

So . . . Mr. Alvarez made appointments for the young *señor*. Things went pretty well at the start by my using this system: Miss D does step correctly, saying "Yes" (plus business of nodding head); Miss D does step incorrectly, committing same fault as pupil, saying "No" (plus business of shaking head). To indicate number of steps, Miss D holds left hand up, fingers wide-spread, ticks off proper number of fingers with other hand, folds down unnecessary fingers. Three? Shakes head "No." Two? Nods head "Yes."

'Nods and becks and wreathed smiles' were not enough to convey nuances of tempo and movement, however; and Miss D found herself totally unable to evoke from the young man a properly timed and executed two-step, nor any form of quick "side-close," no matter how it was approached. What to do?

Then I remembered something. I always urged my father to reminisce about his interesting experiences in a long teaching career, which spanned the period from the Gay Nineties to the Atomic Age. He had told me of the craze for the Two-Step as a dance (done in those days mainly to Sousa's marches). Such a frenzy of popularity then existed that Two-Step Clubs sprang up all over. One, formed by Spanish-speaking people, met in one of his studios. It was named—The Paso Doble Club.

"Ahhh!" Miss D timidly ventured to the *señor*, "Paso Doble?"

"Sí, sí, sí, Señorita. Paso Doble!" He then proceeded to do a series of perfect two-steps for his much relieved teacher.

The rest of the no-common-language system of teaching worked out like this: Another of my pupils then was a Spanish teacher in a N.Y.C. high school. I told her the corrections urgently needed, which were impossible to make clear under the "Yes-No" method. She wrote them on a large card for me, in Spanish. Thereafter I held this card in my left hand resting on the young man's shoulder as we practiced. Whenever he made a mistake, we would stop and I would point to the appropriate correction on the card. Eventually, of course, he came to recognize his own mistakes, and when I would stop, *he* would point to the proper correction on the card. Laughter is universal, and at least we laughed in the same language.

At his final lesson he was again accompanied by Mr. Alvarez, who said, "Your student has asked me to tell you how much he has enjoyed his lessons. He also wishes me to ask if you would consider coming to Cuba to teach? His mother will write you, extending the hospitality of the family *hacienda* for as long as you care to stay, and she will act as your duenna. They have a large ballroom in their home which could be your studio, and there is a waiting list of eager young Cubans, all anxious to learn from you."

What more could one say to such compliments than *"Gracias?"* Unable to leave our busy studio—I didn't go. Too bad we can't lead two or more lives concurrently.

Switching to teaching in English, here is something new in descriptions—this one of a Paso Doble. I call this type "Talkie-Talk." It is exactly the way I address a class of 8- to 12-year-olds. I listened to myself talking and then wrote it down. The work is suitable for any age group, providing the "Talkie-Talk" is made more mature for the older pupil. (For your quick reference, the technical description is included later on.)

PASO DOBLE IN "TALKIE-TALK"

Teacher starts the ball rolling like this:

The Paso Doble is based on the movements of a bull fighter in the bull ring (this makes a hit with the boys), so stand tall, chest out, shoulders back, and move proudly.

First he makes his entrance into the ring with the *Petite Marche* (Little March). So, gentlemen, with your partner in regular dance position, both starting on the foot where the hands are held

MUSICAL FAMILY: (l. to r.) Lebert, Carmen, Victor and Guy Lombardo look over a new musical arrangement. The perennial Royal Canadians are playing their 27th season for the dancing public at the Roosevelt Grill in N.Y.C. and were booked for their 5th Inaugural Ball appearance Jan. 21 in Washington.

out, take 8 very small marching steps fwd (ladies you march bwd), not much more than marking time. This is to get you started right and to help you get the feel of the music.

Then comes the *Grande Marche* (Big March), where you really stretch out and cover ground. So now take 8 big marching steps around the room, all straight fwd (ladies, you march bwd)—*until* 8; on the 8th fwd marching step, you make a 1/4 turn right to face the wall, gentlemen (the lady turns her back to the wall). Then you'll both be ready to move sideways toward your outheld hands.

Now you're ready for the side step. This you do very smartly, *almost* clicking your heels together, as you step sideways with your L foot, and close your R foot to it. This you do 4 times (side-together, side-together, side-together, side-together) so you'll still have your 8 counts.

Since Paso Doble means "double step," let's do a double step. With the last "side-close" of the previous combination, you turn slightly left, towards your outheld hands, so you're now ready to move fwd around the room again. Strike your L heel slightly fwd, step fwd on your L foot. Strike your R heel slightly fwd, step fwd on your R foot. (Ladies, you do the same bwd.) See? Two moves with one foot— double step! Keep on until you have done this 8 times, *but* on the 8th step, gentlemen, you face the wall again. (Ladies, turn your backs to the wall.)

We're going to move sideways again with the weaving step (grapevine). Gentlemen, stand slightly nearer the outheld hands than your partner does; and with enough space between you so that at any time either one steps fwd, you can step through between yourself and partner, on a slanting line. When you step back, she steps fwd and through; when you go fwd and through, she steps back—like this: Step sideways on your L foot, back on your R foot, crossing slightly in back of the L (Ladies, this is where you step through *beside* your partner, not at him); then sideways again on your L foot, fwd on your R foot, stepping through beside your partner, not at her. That's 4 counts, so if you do it all over again, you'll have your 8 counts.

Now let's do the double step sideways. Strike your L heel slightly to your left side; step sideways L; strike your R heel slightly toward your L foot; close the R foot to the L foot. Do this 8 times.

Now for the double wheel turn. Each with the R arm at your partner's waist (Gentlemen, yours is already there), and your L arm curved over your head in real Spanish style—you stand beside your partner, R hips almost touching, and each

one walks fwd 8 steps, around in a small circle to your right; on the last fwd step around, you both reverse your positions. Now each with your L arm at your partner's waist, and with R arms arched overhead, go around the other way. With the last step of your L wheel, gentlemen, you get back to regular dance position and you're ready to do the whole thing all over again.

At the completion of the dance, both throw R arms up. L arms to the side and shout, *"Olé!"* (pronounced O-LAY).

TECHNICAL DESCRIPTION OF PASO DOBLE "TALKIE-TALK"

Desc. for man (girl counterpart unless otherwise indicated):

1. Petite Marche—Clos. Pos.
   8 mark time steps, starting L
   1, 2, 3, 4, 5, 6, 7, 8
2. Grande Marche
   8 fwd steps, starting L, turning 1/4 right on 8th fwd step
   1, 2, 3, 4, 5, 6, 7, 8
3. Side Step—Swd in LOD
   Side L, close R—4 times; on Ct. 8 turn slightly left to be in pos. to move fwd in LOD
   1, 2, 3, 4, 5, 6, 7, 8
4. Doble Step Fwd
   Strike L heel slightly fwd, step L fwd; strike R heel slightly fwd, step R fwd. Repeat 3 times. On Ct. 8 (on R) turn 1/4 right
   & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8
5. Grapevine—Semi-Open Pos.
   Side L, cross R in back
   Side L, cross R in front } twice
   1, 2, 3, 4, 5, 6, 7, 8
6. Doble Step Sideward
   Strike L heel slightly to left; step side L; strike R heel slightly toward L; close R. Repeat all 3 times.
   & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8
7. Wheel Turn R
   R Outside Pos. Each R arm at partner's waist, each L arm curved over head. Wheel turn right; each walk fwd 8 steps, circling to right on first 7; reverse pos. and direction on Ct. 8.
   1, 2, 3, 4, 5, 6, 7, 8
8. Wheel Turn L
   L Outside Pos. Wheel turn left on first 7 Cts., return to Clos. Pos. on Ct. 8.
   1, 2, 3, 4, 5, 6, 7, 8

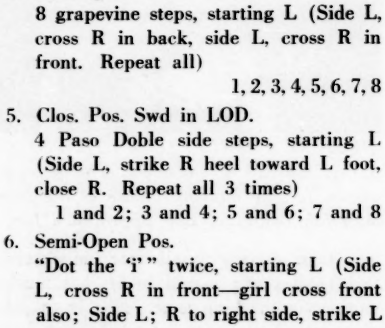
Repeat as many times as desired.

Finish with shout of *"Olé!"*

And here is a Paso Doble presentation I gave to the Boston Dance Teachers' Club last Oct. You will note that combinations 1, 2, 3, 5, 7 and 8 are the same in both descriptions—only the Doble steps differ. I have found that younger pupils handle Doble steps better when done with each foot in turn, rather than Doble with one foot and not with the other.

Description for man (girl counterpart unless otherwise indicated).

1. Clos. Pos.
   8 mark time steps, starting L
   1, 2, 3, 4, 5, 6, 7, 8
2. 8 fwd marching steps, starting L, turning 1/4 right on 8th fwd step
   1, 2, 3, 4, 5, 6, 7, 8
3. Sideward in LOD
   Side L, close R, 4 times
   1, 2, 3, 4, 5, 6, 7, 8
4. Semi-open Pos.
   8 grapevine steps, starting L (Side L, cross R in back, side L, cross R in front. Repeat all)
   1, 2, 3, 4, 5, 6, 7, 8
5. Clos. Pos. Swd in LOD.
   4 Paso Doble side steps, starting L (Side L, strike R heel toward L foot, close R. Repeat all 3 times)
   1 and 2; 3 and 4; 5 and 6; 7 and 8
6. Semi-Open Pos.
   "Dot the 'i'" twice, starting L (Side L, cross R in front—girl cross front also; Side L; R to right side, strike L heel beside R—this is "dot the 'i'". Repeat preceding 4 Cts.
   1, 2, 3, 4 and; 5, 6, 7, 8 and
7. Wheel Turn Right—R Outside Pos. Man start L; girl start R. Both take 8 fwd steps like this: 7 fwd steps circling right, each R arm at partner's waist, L arms curved overhead; on Ct. 8 reverse positions and direction.
   1, 2, 3, 4, 5, 6, 7, 8
8. Wheel Turn Left—L Outside Pos. Man start L; girl start R. Both take 8 fwd steps like this: 7 fwd steps circling left, each L arm at partner's waist, R arms curved overhead. On Ct. 8 return to Clos. Pos.
   1, 2, 3. 4, 5, 6, 7, 8



Ginger Rogers accepts a pair of miniature gold dancing dancing shoes for outstanding film dancing from Lucille Iverson, Pres., and Thomas Sheehy, past Pres., and now Sgt.-at-Arms, of the Assoc. Dancing Teachers of So. Calif. during the Dec. 28-29 Convention of the ASTD in L. A. Miss Rogers was also presented, by Dorothy Lee Tifal, with the shoes she wore when she danced with Astaire in "Top Hat."

PASO DOBLE AS A MIXER

Do it through once exactly as described—*but*, on final Ct. couples *remain* in L Outside Pos., finishing with man fwd in LOD, girl bwd.

Repeat all, as many times as desired in this manner: Partners release contact with one another on Ct. 1 of the repetition and each moves fwd away from the other (men counter-clockwise, girls clockwise) on to the next partner, with 8 small marching steps (these replace the 8 mark time steps of Combination 1 in the original version); assuming Clos. Pos. on Ct. 8 ready for the 8 fwd march steps in Clos. Pos. of Combination 2.

Particularly good as musical accompaniment is *España Cani*. Edward B. Marks has a sheet music piano solo, and Tico has a recording (1031-A) by Leal Pescador and Orch. Decca also lists 3 recordings of the piece.

Robert Luis, in his book, *The Cuban Dancer's Bible* (to be reviewed in an early issue), has so many interesting things to say about Rumba and Mambo that, feeling sure he would be equally well-informed about the Paso Doble, we turned to him for additional material. It was a matter of great interest to find some of my own favorite steps appearing in Mr. Luis' discussion. Born in Argentina Mr. Luis claims the distinction of having taught Cuban Rumba to Arthur Murray. He has operated top-flight studios in Florida and on Long Island and now has the Latin Dance Studio in N.Y.C.

THOUGHTS ON PASO DOBLE

BY ROBERT LUIS

The Paso Doble personifies the proud arrogance of Spain, the confident mastery of the *torero* pitting his grace and skill against the brutal force of the enraged bull. It is important to understand this attitude to give a convincing interpretation of this brilliant dance of Spain.

The dance is purported to depict the *torero* fighting the bull in the arena. and some of the steps, like the *veronica*,

bear the names of famous passes of bullfighting; the woman, naturally, represents the *torero's* cape or cloak.

While the music is gay and stirring, the dance, as performed in Latin America. is basically very simple. In fact, it is common practice to open dance sessions with a Paso Doble; its easy rhythm gives confidence to the not so experienced dancer and thus breaks the ice.

The Paso Doble has been likened to a Spanish one-step and is usually danced to a 2/4 rhythm. For extreme simplification it may be looked upon as a march, but the stance, attitude and feeling make it unique. The body should be kept erect, the knees straight but not rigid, the hands held slightly higher than is customary in ballroom dancing. The steps are short and sharp, evenly spaced, and the feet kept directly under the body.

Description for man (girl counterpart unless otherwise specified):

BASIC MOVEMENT

8 fwd steps starting L (8 Cts). Steps are short and sharp, taken smartly on the ball of the foot. This walk may be done fwd and bwd, and circling to right or left.

IN PLACE

Step with L foot on Ct. 1; R foot on Ct. 2, etc., up to Ct. 8. This step is performed on the balls of the feet with a very slight lifting of the toes. (Var.: May be done with a slight turn to the right 4 Cts. and a slight turn to the left 4 Cts.

CHASSE

Same as basic, but traveling sideways to left in LOD.

THE DIAGONAL

Here is a very simple and beautiful step: Swd in LOD

Cts.

1. Side L (small
2. R back (very small)
3. Fwd L, digging heel into floor as if calling the bull
4. R fwd
5. L fwd
6. R fwd
7. L fwd

} moving diagonally fwd toward corner (R Outside Pos.)

8. Close R, rising on balls of feet, and turning slightly left, into Clos. Pos.

"FIGURE EIGHT"

This is one of the most graceful figures of the Paso Doble. Open Pos.

Cts. MAN

1. Fwd L
2. Fwd, and across, R
3. Close L (smartly). both feet flat
4. } Swing partner to left
5. }
6. } Swing partner to right
7. }
8. Bring girl to man's right (R Outside Pos.), twisting to right and rising to ball of R foot.

GIRL

1. Fwd R
2. Fwd, and across, L
3. Side R, turning 1/4 left
4. Shift weight to L
5. Fwd, and across, R (reverse Prom. Pos.)
6. Side L, turning 1/4 to right
7. Shift weight to R
8. Close L. standing to man's right (R outside Pos.) and twisting to right

N.B. This step is best followed by a diagonal chassé.

WALTZ WINNERS: Mr. and Mrs. Tiff Payne, No. Hollywood, Calif., happily display the 1st place trophies they won in the recent Grand Waltz Finals at the Aragon Ballroom, Ocean Park, Calif.

NEWS OF BALLROOM DANCE

AROUND THE COUNTRY

Vic Sloan of Lincoln, Neb., Pres. of the Nat'l. Ballroom Operators Assn., visited N.Y.C. in Jan. to arrange details of the NBOA Sept. convention and to confer with AFM Pres. James C. Petrillo.

Jack Petrill inaugurated a "big band" policy for the Arcadia Ballroom in N.Y.C. Booked in Jan. were Russ Morgan, Billy May and Buddy Morrow . . . Philadelphia's 77th annual Charity Ball, held at the Bellevue-Stratford Hotel Dec. 28, attracted 1,500 guests. 60 couples participated in the opening Butterfly Waltz, choreographed by Walter F. Keenan, Jr. . . . Manhattan's new Roseland Dance City began operations Dec. 28 . . . Charles Casanave, Pres. of the Fred Astaire Dance Studios, is holding a cross-country series of regional conferences en route to L.A. to confer with Mr. Astaire on plans for the coming year.

BALLROOM IN THE SOUTHWEST

The Corelli Studios in Santa Fe closed the 1956 season with a series of parties in the Jr. Assembly groups. Prizes and trophies were awarded to ballroom winners from 3rd grade through Jr. High, with Marilyn Fullerton and David McNeill winning top honors . . . A swirl of color, movement and beautiful gowns greeted the eye at La Fonda Hotel Dec. 1. Over 200 guests from Albuquerque, Taos and Santa Fe exhibited the latest dances to the music of Billy Pallou. Highlight of the evening was a floor show by students of the Fishback Studio of the Dance, Albuquerque, in both modern jazz and ballroom. Youngsters to watch: Jane Elder, Kathy Fishback, John King, Shirley Werner, Steve Clark, Mary Helen Baxter and Joe Warner . . . Tance Buchsbaum of Santa Fe has returned from the Bay Area in Calif. after intensive studies with Helen Stewart Cramer, Imogene Woodruff, Gladys Blankenship and Frances Hatch Park, with particular emphasis on teen-age and children's work . . . Mr. and Mrs. Willard Kruger of Santa Fe report that there is especially beautiful ballroom team exhibition work to be seen at the Club Flame in Phoenix.

J. H. Vandapool

SO. CALIF. BALLROOM NOTES

The Lawrence Welk TV Show has been given the Christopher Award for using "God-given talents in a positive and constructive manner" . . . Correspondents and contestants returning from the Olympic Games in Melbourne report the Australians enjoy the Waltz more than any other dance. They dance it in a slow, standard beat and alternate with a fast Waltz, not unlike the Viennese, but with more abandon . . . The 10th annual Mardi Gras Ball, sponsored by the Social Service Auxiliary Juniors, was scheduled for late Jan. in Coronado . . . Remember the names of Diane and Ted Wayne, of Richmond. This young couple created quite a stir when they danced in the floor show at the Associated Dancing Teachers of So. Calif. banquet.

Walter Winchell alerted the country that the Club Seville is the "most." How right he is. At this spot So. Californians can finally dance the Merengue and the Cha-Cha . . . Two former Angelenos now residing in Glasgow, Scotland, report that their dancing clubs are planning a royal American welcome for Bill Haley and His Comets when they open there in Feb., prior to an 8-week tour of Great Britain . . . The long-awaited Cooley Corral has opened in Culver City. Owned and oper-

ated by Spade Cooley, and featuring his orchestra, it naturally leans to the Western motif; however, it is crowded nightly by dance fans of all ages and dancing preferences . . . Angelenos of the opinion that dance bands in 1957 will have their biggest popularity surge since the days of Shaw, Goodman and James. Les Brown and Dave Brubeck broke all attendance records at the Palladium, and Lawrence Welk is playing to capacity crowds nightly in the mammoth Aragon. There is no post-holiday slack in spots where a good dance band is featured. Dance contests are being held almost daily on TV, and never before has the populace been so ballroom-minded.

Mr. and Mrs. Tiff Payne were the 1st place winners in the Aragon Ballroom Grand Waltz Finals. Thelma and Sid Martin (Terpsichoreans) were 2nd, and Penny Breen and Tom Pryor were 3rd . . . Page and Bray, dance team appearing at the Cocoanut Grove, use a gimmick which other dance teams should avoid. They have provided a metronome, visible to the audience, for Freddy Martin's band! This team is one of our better foreign imports and shouldn't fall back on such an innovation, as the opening night audience, unaware of their dancing ability, focused their attention on the metronome, thinking they were amateurs and hoped they could keep in rhythm.

Close of 1956 brought the realization to dance teacher organizations that their attendance at monthly meetings, normal schools and conventions can be doubled and tripled with increased ballroom faculty. Sparse attendance when ballroom isn't scheduled is testimony to the fact that it is an integral part of the dance scene today. Also the *very* important realization — and about time — that in many instances the "celebrity" dancers are often the most conspicuous flops as teachers. Name attractions no longer hold any lure for teachers or students who are seeking material and want it well taught. Award for teacher of the year, by popular acclaim on the West Coast, goes to Joe Piro. *Katherine Sheehy*

●

BALLROOM DICTIONARY

BY DOROTHEA DURYEA OHL

MERENGUE STEPS

There is no step called THE Merengue Step. There are two considered basic. Some feel that one or the other is basic; others feel that both are. They are frequently referred to as Merengue Steps Fwd (or Bwd), and Merengue Side Steps; both done with the swaying motion of the mid-section characteristic of the Merengue. Merengue steps fwd (or bwd) are, as the name implies, any number of steps done in the direction indicated. Merengue side steps consist of a side step with one foot, and a close with the other, which may be repeated any number of times.

SAMBA STEP

The Samba Step is fundamentally the same as the Waltz Step, with these major differences:

a. The definitively accepted concept of the Waltz Step is 3 movements to 3 cts. In the Samba Step there are 3 movements to 2 cts.

b. Most authorities agree that proper styling for Samba will show that on the last movement of the Samba Step (the "Close") the feet are not brought tightly together, nor even very close, but there must be some movement of the traveling foot toward the other, on Ct. 2.

L Fwd (or Bwd) Samba Step

Fwd (or bwd) L	1
Side R (on ball of foot)	and
Close L (not all the way)	2

R Fwd (or Bwd) Samba Step

Fwd (or bwd) R	1
Side L (on ball of foot)	and
Close R (not all the way)	2

Foot patterns alone cannot produce the Samba, which is also characterized, stylewise, by what is frequently referred to as a "double bounce." To achieve this, there should be a slight spring from the supporting foot onto the foot which is to receive the weight on Ct. 1, plus a slight bend of that knee as the foot takes the weight on Ct. 1. Teacher always says, "Land with your knee bent") — this starts the 1st half of the double bounce; that knee straightens for the sideward movement on the Ct. "and"; both knees bend slightly as the Close (not all the way) movement is completed on Ct. 2 (this starts the 2nd half of the double bounce); followed by straightening of both knees, preparatory to starting the next Samba step.

Combining Forms

Box Steps in Samba follow the patterns of Box Waltzes.

The Samba Box, wherein the man dances a left fwd Samba Box (girl counterpart), is the most frequently seen movement in the Samba. This, too, has a definite style characteristic — i.e., as the dancer Sambas fwd, the body is inclined slightly bwd; as the dancer Sambas bwd, the body is inclined slightly fwd.

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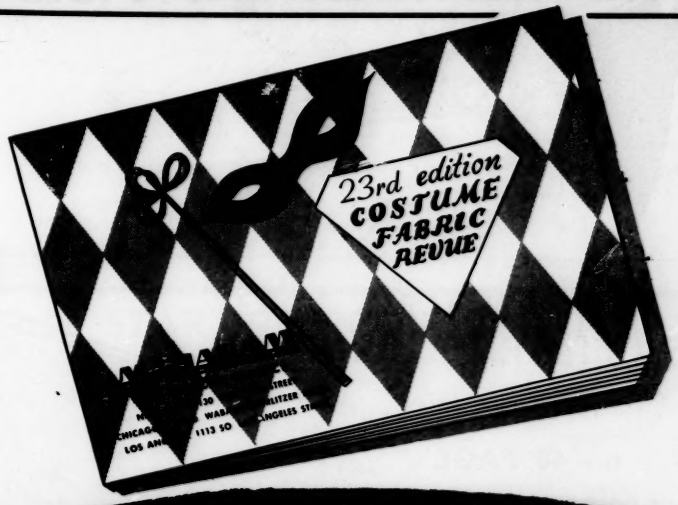

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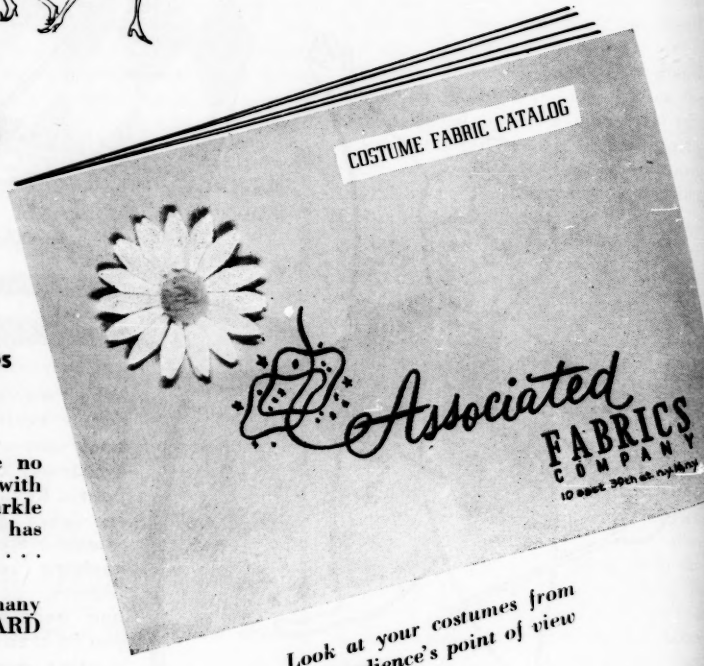

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BY TONI HOLMSTOCK

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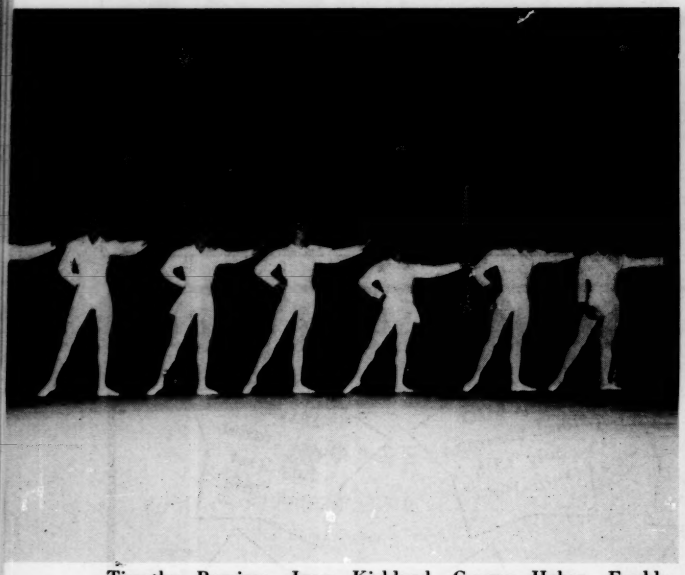

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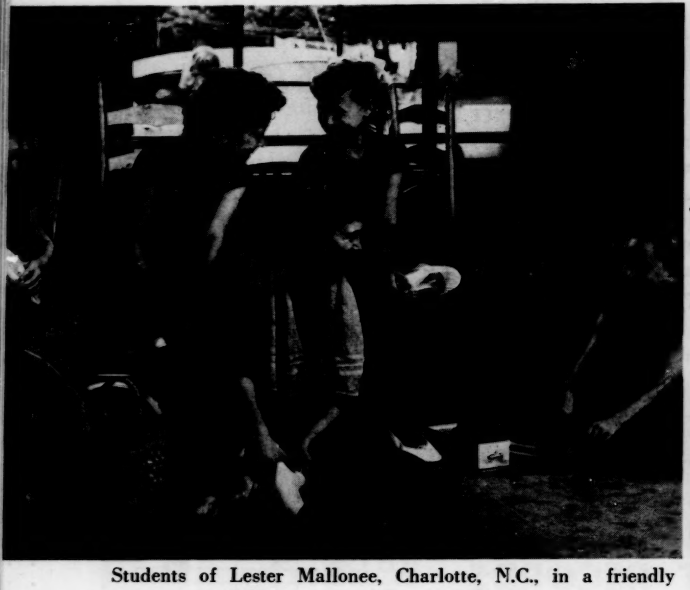

Students of Lester Mallonee, Charlotte, N.C., in a friendly scene recognizable to every dance student.

David Milnes & Helaine Fonda Schultz (Ballet Russe Academie, N.Y.C.)

Considered by many collectors as the oldest Valentine in the world, th illustration on P. 57 is from a book written by Pope Pius II, publ. in Milan 1500. Courtesy Rust Craft Greeting Cards, Dedham, Mass.

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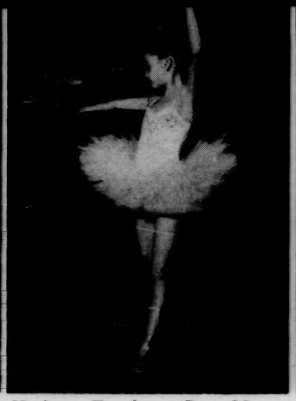

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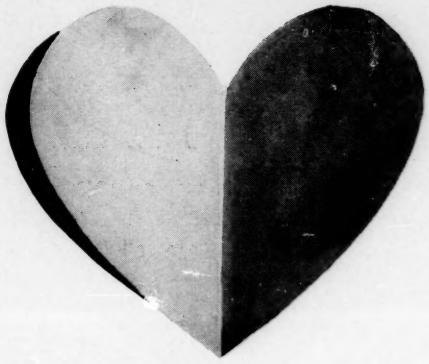


Enid Hart
(Phyllis Marmein, Schnectady, N.Y.)

Dorothy Jeanne Mattis
(Ballet Russe de Monte Carlo Sch., NYC)

Margaret Hayashi
(Mahri Sch., Santa Monica, Calif.)

Top: left, Burke O'Malley (Jane Brown School, Helena, Mont.); *right,* Susan Doran (Lucille Doran School, Wichita Falls, Tex.)

Center: left, Carol Lee Gillinger (Nicol Tarnowsky, Alhambra, Calif. & Joyce Reimer, Riverside, Calif.); *right,* Rose Mary Borden (Jose Cansino, Hollywood, Calif.)

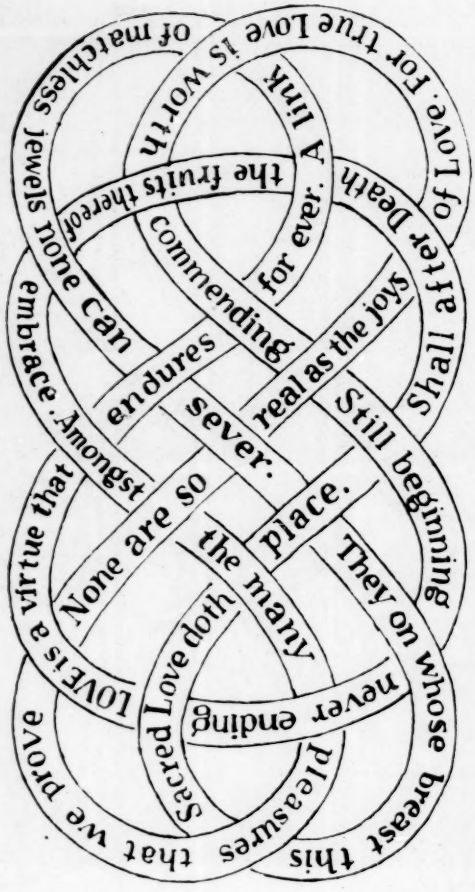
Bottom: Susan Barker, Nancy Carroll, Ronda Sitzman, Carolyn Towater, Karen Asp, and Toni Kaes (Cochran School, Scottsbluff, Neb.)

Top: Hedi Pope (teacher), Bonnie Pope, Carolyn Brown, Lauri Cotner, and Bari Duda (Hedi Pope, Alexandra, Va.)

Center: left, Sheila Pastors (Conservatory of Ballet and Theatre Arts, San Francisco, Calif.); *right,* Marjorie Thomas and Robert LaSalle of Ingleborg Heuser School, El Paso, Tex.

Bottom: left, Twins Judy and Janell (Edna Wise, Fairbanks, Alaska); *right,* Renard Cohen, Vivian Offer, and Carrie Feder (Bernice Arkin School, Briarwood, N.Y.)

57 valentine



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Above: The "Endless Knot" of Love, Antique Valentine, 1825

Right: Barbara Ansis & Susan Goldfein (Metropolitan Opera Ballet Sch., NYC)

Top: Grija Phoe *Botto* Brad Calif.

Right: Sandra Abplanalp (Academy of Ballet Arts, Elkhart, Ind.)

p: Janice Kirchner & Betty
ijalva (Gateway Th. Dancers,
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aden (Mara Lysova, Oxnard,
lif.)

Top: Barbara Belig & Stephanie Maples (Judith Peck, Sembach, Germany)
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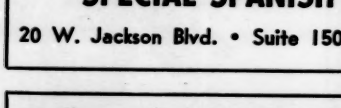

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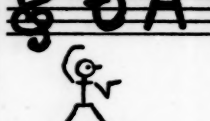
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BY PAUL DRAPER

We are going to return to some of the basic steps in tap dancing. Very few tap dancers seem to have learned them, even after years of study. They often move ahead to advanced steps and routines before having mastered fundamentals.

At risk of boring conscientious dancers, the basic steps are: steps, brushes, hops, slaps, shuffles, cramp rolls, toe-taps, pull-backs and wings. These are the basic steps with which one makes sounds in tap dancing. Being able to do them perfectly does not mean you are a good tap dancer—you still have to learn to move, jump, turn and be someone on a stage. But if you can't do these basic steps, you will never be a good tap dancer no matter how well you dance.

The danger lies in that they appear to be so simple that their difficulty is seldom appreciated. Their appearance is very deceptive.

The Step

Anybody can step. Right, left, right, left. Ball of the foot. Leg slightly bent. Ankle responsive to your weight and placement of your foot. The difficulty lies in making perfectly equal sounds with each step. If the ball of the foot makes contact with the floor so that one side or edge of the tap strikes before the weight is transferred, you will not produce a clean tap. If you have sharply edged taps, which you shouldn't, you will make a double sound. If you land too far back on your foot, most of the sound will be muffled, sometimes it will be silent. If the heel drops unintentionally, it will blur the tap; if you land too far forward, near the tip of the tap, the tap will slide and you will produce a slight scraping sound. You must make contact firmly with the exact center of the tap. You must be able to do this from soft to loud at will. You must find out how softly you can step before you make no sound at all, and then try to maintain

at level for a series of steps. You ould be able to change directions arply and at speed without changing the und level of the steps. Then you must able to change the sound level at will om soft to loud so that you can put cent wherever you want them.

None of this is easy and it is all worth acticing a great deal. If you can really ntrol the quality and volume of every und you make when you do a series small steps, you have made one very g step forward in your tap dancing ucation.

The Brush

This is another step that appears to be such essential simplicity that many ncers never work at it as diligently as ey should. A brush consists of a quick ovement of a non-supporting leg to the ont, the side or the back, during which e foot makes contact with the floor r as short a time as is possible to pro- ce a tap. As it makes contact it is exed to a good, strong point. It is not scrape. You can avoid scraping by veloping the speed with which your foot oves downwards to the floor and your g moves to its straightened position. ou should learn to do this softly or with strong accent, and singly or in suc- ssion. It isn't easy. It is especially eful in the beginning of a jump or at e end of a rhythmic pattern. A valuable ercise for developing a clean, fast break to lift the foot about three or four ches off the floor and literally beat the ards as if you were driving a nail. Do s without moving the leg. (Also helpful nerve taps.)

All these things may sound obvious to ne dancers. They are the lucky ones. is so wonderful that a human being can nd up straight and walk, let alone nce, that most of us fail to appreciate A reexamination of the obvious can both humbling and exalting. It can o improve your dancing.

(More next month)

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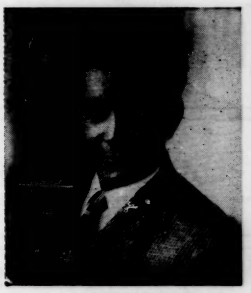

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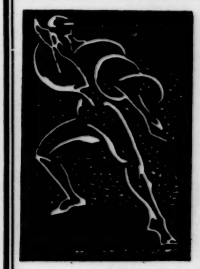

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BALLET ON RECORD

Here are three almost exact contemporaries: Paul Dukas (1865-1935), Alexander Glazunov (1865-1936) and Maurice Ravel (1875-1937). And here, on records. are three of their major dance scores, composed nearly within a decade. Glazunov's long, one-act ballet score, *The Seasons*, had its first performance in St. Petersburg in 1900. Dukas' *La Peri* was composed in 1911 but not performed until April 22, 1912. The occasion was a dance recital in Paris by Natasha Trouhanova. (According to Nicolas Slonimsky, *La Peri* had originally been intended for Diaghilev's Ballets Russes in 1911 but "something intervened.") Ravel's *Daphnis and Chloe* received its world premiere at the Théâtre du Chatelet in Paris on June 8, 1912. Pierre Monteux conducted this Ballets Russes performance, and principal roles were danced by Karsavina, Nijinsky and Bolm.

These three scores well illustrate the difference between genius, mere craftsmanship and something in between. Ravel's score, played in a new recording by Antal Dorati and the Minneapolis Symphony (Mercury MG-50040) is presented in its entirety; the choral sections are sung by the Macalester College Choir of St. Paul. *Daphnis and Chloe* has been hailed as a masterpiece. And, indeed, it is unique in the twentieth-century repertoire for its glitter and color, its amazing orchestral technique and the wealth of its musical ideas. As a ballet it never has been too popular, though a modernized version by Frederick Ashton is in the Sadler's Wells' repertoire.

Naturally there have been previous LP recordings of so important a work. Dorati's new version is well recorded, though the sound is a little sharp. Or is the sound due to Dorati's over-precise way of conducting? Everything is clear and well-proportioned, but the result is somewhat heartless — a well arranged series of details without much color or animation. Our favorite recording of the complete score (as distinguished from the more popular Second Suite) is that of

BY ROSALYN KROKOVER

Charles Munch and the Boston Symphony (Victor LM-1893), though Inghelbrecht's version (London Ducretet-Thompson) is the performance of a superb stylist and very much worth noting.

Glazunov's *Seasons,* in its entirety, is presented by Albert Wolff and the Paris Conservatory Orchestra (London LL-1504). This is a fine, rich-sounding performance; but how empty the music sounds! Glazumov was an eclectic in the worst sense of the word. He was a consummate technician with scarcely any individual ideas; he modeled his music after Tchaikovsky and others, and this ballet score goes through all the correct motions. Yet it never *says* anything, and after one or two hearings, when its musical content is exhausted, it sounds like a hollow shell.

Dukas, on the other hand, did have something to say, and he is an important minor master. His *La Peri,* played here by the Hallé Orchestra under George Weldon (Mercury MG-50117; coupled with Chopin's *Les Sylphides* in an orchestration by Roy Douglas), which was completed a year or so before Ravel put the finishing touches on Daphnis, is a gorgeously orchestrated piece of music. Its exotic near-East trappings may sound a little dated to our sophisticated ears of 1957, but there are many fine ideas in the score, and a valid mood is maintained from beginning to end. Weldon's performance is first-class. He picks up from the printed score. ignoring the fanfare that Dukas apparently later composed as an introduction and which is not printed in the Durand score of 1911. On an old Urania disc the fanfare is present, but the performance on the whole is not as good as the present Mercury. Worth consideration is a disk with Fistoulari conducting (MGM 3062), which couples d'Indy's *Istar* with *La Peri. Istar* is of the same school as *La Peri* and actually appeared on the very program that Trouhanova danced in 1911 when the Dukas score was introduced.

(more next month)

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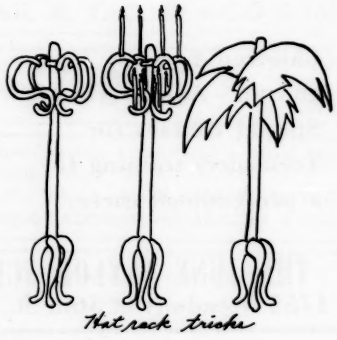
PREPARING A RECITAL: Ideas for Sets and Props

BY TOM SKETON

The main emphasis of a recital must be to demonstrate student development, but at the same time it is possible to present a theatrical production so colorful and interesting that Suzy's aunt and uncle will enjoy the whole program, not just the little tap routine she does with ten other seven-year-olds. Most teachers are anxious to present a sparkling production, I'm sure, but their dreams slowly de-materialize when they discover how expensive it is to rent big drops that will be appropriate for each number on the program.

When they are preparing a recital most teachers make the mistake of planning and doing the choreography before they plan the sets, costumes, and props. That is the most desirable way for a big company, of course. But the low-budget recitals should have everything planned at once to achieve a stage that sparkles with sets that otherwise might have been eliminated entirely.



Ingenuity is much more important than elaborateness. Look around your studio and see what's there that might be interesting to use on the stage. I'm looking around my studio right now. There's an old-fashioned hat-rack that I picked up in a second-hand store for a dollar. It's got a couple of umbrellas and a coat hanging on it. Now if that hat-rack was painted white . . . and it had a couple of pink umbrellas on it . . . and it was sitting in the middle of the stage . . . and two girls come out in pink plastic raincoats over white leotards and took the pink umbrellas for an "April Showers" number . . . maybe I could get another hat-rack and two blue umbrellas and two more girls in blue raincoats . . . and the pink girls could dance in a pink spotlight and the blue girls could dance in a blue spotlight, and then they could swap umbrellas and dance in each other's spotlights . . . etc.

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How else could that hat-rack be used? It would be high enough to be a maypole if the dancers were short . . . or it could be a white palm tree for a south seas number if a couple of palm leaves were cut out of white cardboard and tacked on top . . . or it could be a fancy candelabra simply by painting it with a fifteen cent bottle of gold paint and glueing white candles (made out of cardboard tubes—the kind that come in waxpaper rolls or mailing tubes) on each arm . . . several of these candelabras and a throne chair (a fancy old chair painted gold) could turn the stage into an elaborate ballroom . . . or the hat-rack can be "an apple tree on the farm" if a few green paper leaves are tacked on the top and a few real apples are hung from it by string . . .

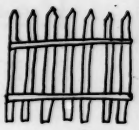
A gimmick like a hat-rack could be used as a theme for a whole program . . . say there are twelve numbers on the program and each one is based on a month of the year . . .

What else is around the studio? There's a hoop that came off a barrel . . . three or four hoops could be painted different colors and suspended by black thread next to the backdrop . . . wouldn't mean anything in particular but it would be an interesting pattern behind the dancers, especially if the choreography used lots of circles . . . or hoops could be carried by the dancers and used in various ways . . . how about a costume that has the hoop suspended from a belt by strings like an old-fashioned hoop-skirt minus the skirt . . . and she could carry a parasol made from an old umbrella with all the cloth cut out leaving only the metal frame.

You could do a whole set, or a series of sets, using that same theme . . . picture frames without pictures, chairs without seats or backs, tables without tops, door and window frames without doors and windows . . .

Lathe is very useful for making odds and ends. Lathe is long strips of wood about ¼ inch thick and from 1 to 6 inches wide. You can buy it at a lumber yard for a few cents a foot. It's a simple matter to cut it in various shapes and arrange it on the floor to look like the outline of houses, trees, fences, etc. A strong glue like Sobo will dry in a few minutes or an hour and when you stand the finished project you'll find you have a charming set-piece that is strong enough to last through several performances.

a fireplace



a fence

Wire from a hardware store, too, can be fashioned into many interesting shapes. Get the kind of wire that bends easily by hand and tape or sodder it together where it crosses itself. You can make an old-fashioned sofa from a plain bench by bending wire in the shape of a fancy sofa-back and fastening it to the back of the bench. A stool can become an ice-cream chair by adding a wire back. (Naturally this kind of furniture is not strong and cannot be leaned on.) Hand props like teapots and kerosene lamps can be stylized interestingly with wire by making only their outlines.

What else is in the studio? There's a round rug . . . put it on the stage and it might look like the center ring of a circus, especially if there were some bal-

(over)

. . . It gracefully elates and billows to the movement of the music
. . . It deftly sweeps and swirls to the pirouette of the danseuse

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HANDBOOK OF DANCE STAGECRAFT

(continued from page 69)

loons hanging overhead and peanut-vendors and clowns running up and down the aisles of the theatre. If you're doing a big circus number the tight-rope walker would find it hard to walk on a real rope lying on the stage floor, but it would be easy to walk on a white gauze bandage . . . Gauze bandages can be used for lots of things . . . they come in an assortment of widths and lengths from any drug store . . . they can be tied to a batten overhead and swooped to look like the edge of a curtain . . . or they can be hung straight up and down to look like a post (tape the bottom to the floor).

There's a step ladder . . . it can represent a mountain . . . or the upstairs of a house (as in "Our Town") . . . it can be turned sideways and have a few green leaves tacked on to become a tree where the dancer in the owl mask can sit . . . lay it on its side and you have a fence . . .

In the back of the studio is an orange crate full of books. Wooden orange crates are easy to get . . . they can be painted all sorts of different colors and piled up like baby's blocks . . . if different sides of the crates were painted different colors they could be used as the basic theme for many sets.

I don't expect any of these ideas to appeal to you. I use them only to demonstrate how you can get ideas for your recital just by looking around your own studio. And look around the theatre you're going to use. It may have props, scenery, drops, platforms, and furniture that may give you ideas too, especially if it's an old theatre used in vaudeville days.

Don't be ashamed of using inexpensive items. What counts is your own taste and ingenuity. A coat of paint can make even a step-ladder look like a specially-designed prop. *(more next month)*

DANILOVA "CHOREO" CLASS: Alexandra Danilova leads a ballet class for the Choreo Records teaching session Dec. 30 at the Statler Hilton Hotel, Dallas.

ROMAN SCANDAL

(Continued from page 27)

And so the war was on. But it must not be forgotten that Mme. Ruskaya has the protection of many prominent people.

Just when the conflict was hottest, in early spring of last year, Martha Graham arrived in Rome. She had been invited by Mme. Ruskaya to lecture and teach, and arrived with two of her own assistant teachers and an accompanist. As soon as Miss Graham heard of the strange law, she decided to return to America at her own expense and renounce the Fulbright funds that had been given to her for the Italian trip. "If such a law existed in the United States, I would never have become Martha Graham," was all she said.

On April 18, 1956, a large group of dancers, teachers and other interested people gathered at the International Arts Club to discuss "Freedom of the Dance." A celebrated lawyer maintained that the 1951 law was unconstitutional because Article 33 of the Italian Constitution states: "The arts are free, and the teaching of them is free. Anyone may open a school for the purpose of teaching one of the arts providing that he does not use public funds for the purpose and does not offend the moral laws."

Mme. Ruskaya was present at the meeting. And she tried without much success to defend herself. The word "dilettantism" was often heard. And, of course, there was no explanation for the fact that not one of Ruskaya's pupils (about 700 girls—no boys are admitted—attend her Academy every year) has even the slightest success in the theatre. Her answer to this was that she does not train her dancers for the theatres and their badly paid careers. She trains teachers.

The dancers and teachers at the meeting pointed out that they had no intention of preventing Mme. Ruskaya from teaching young ladies to move rhythmically in their bare feet on some meadow with Roman or Greek ruins in the background (which is about all her teaching amounts to). But they could no longer allow her to interfere with the theatrical dance and its teaching. Shortly after the protest meeting, many writers, musicians, painters, actors and other Italian intellectuals sent a new protest to the Minister.

In the meantime, the lady registered a charge against the Secretary of the Ballet Syndicate because his name was on the telegram sent to the Minister of Public Instruction—the telegram calling her an "absolute dilettante" and a "char-

(Continued on page 72)

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ROMAN SCANDAL *(Cont. from page 71)*

latan." And she entered another charge against two journalists because they had published the text of that wire.

On November 28, 1956, the lawsuit began. And all the dancers of Rome, Naples and Milan crowded the Roman court of law. Attilia Radice, Prima Ballerina of the Rome Opera House; Aurel Milloss, its choreographer; and the *maitres de danse* Bataggi, Corvo and Caorsi were all to be seen in the witness dock.

The lawyers began a long, though not well-founded discussion on the meaning of the terms "dance" and "ballet." At the end, the defense asked that Mme. Ruskaya be invited to show her dancing school diploma and that she give proof before a competent committee of her technical ability in teaching.

Mme. Ruskaya refused to do any of this because she felt it was beneath her dignity as a recognized artist. The judge maintained that as a public official she was obliged by law to allow the accused the opportunity of proving whether or not their assertions were correct. The case was then deferred to December 2.

The December 2 hearing was brief, but may lead to a real sensation. For Mme. Ruskaya declared then that she wishes to extend her charge to all those who have signed the accusatory telegram. And that means virtually all the dancers of the Rome Opera House. In order to prepare this new case, the prosecuting attorney has requested a delay until spring.

In the meantime, on November 21, a teacher of dancing in the provincial town of Lucca appeared in court. She was accused of teaching without a diploma from the National Academy. Her defending lawer pointed out that the charge was based upon the law of January 4, 1951, and that was unconstitutional.

The judge decided that the case should be brought before the Constitutional Court —Italy's Supreme Court—whose concern will not be with dance matters but with the maintenance of and proper adherence to Italy's Constitution. This body has the power to invalidate any law which proves to be at variance with the Constitution. And so there will soon be a second law suit—on the highest level.

The possibility is strong that the case against the dancers will actually end without anything serious happening, and that Mme. Ruskaya's position will remain unshaken. The case before the Constitutional Court, however, may well lead to the abolition of a law which menaces dance teachers in this country. *THE END*

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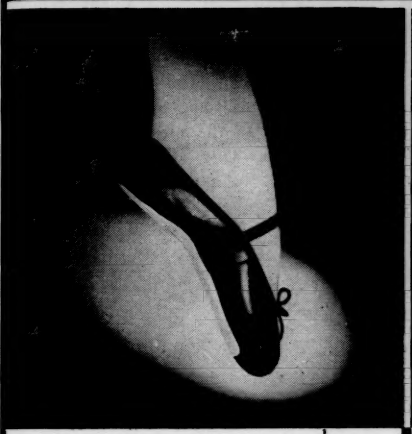

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JUNE TAYLOR

(continued from page 29)

Miss Taylor is a dedicated schoolmistress of dance, but she is also irresistibly a celebrity. During my morning with her, she paused a few times to autograph photos of herself for new students. There are also assertive reminders in the school of Miss Taylor's pre-eminence in television. Color photographs of the June Taylor Dancers line the walls. At the main desk, there is a display case of Old Gold cigarettes against the background of Jackie Gleason's broad-grinned face.

There was a sprinkling of boys in the children's classes. "The attitude towards male dancers has got to change," Miss Taylor said. "In the meantime, we have our problems. One father said to me, 'Unless there are more boys in class, I'll have to pull my son out.' What can you do? Of course, we try to give them 'masculine' movements. We begin them on air tours when they're old enough. But when they're younger, they have to get the fundamentals."

Tommy Marlowe conducts children's modern dance class.

At the helm of the school, in addition to Miss Taylor, is her husband, Sol Lerner, a big, imperturbable looking man. An attorney, he has been in the managerial end of theatre for some time. Mr. Lerner, who has a friendly growl of a voice, supervises the business aspects of the school but also has an amiably avuncular attitude towards the students. He relates how on one occasion he observed signs of physical debility in one boy. He discovered after patient enquiry that the student had been subsisting on a diet of widely-spaced hamburgers. Mr. Lerner, after making some emphatic points about proper diet for dancing, saw to it that the boy's food intake rose sharply.

He has a flair for handling other crises as well. In the early stage of the school, he perceived that the school was attract-

ing a disproportionate number of over-age students—women with no dance background and with little aptitude. Sympathetic as he was to their need for self-expression, Mr. Lerner felt that the long-range effect of this influx would be to discourage these with an authentic professional bent. Without bruising psyches unduly, Mr. Lerner succeeded in discouraging those who were unsuitable. Like Miss Taylor, Mr. Lerner is a relentless taskmaster. "When they come out of class," he says grimly, "I want to see them sweat."

Miss Taylor is ambivalent about her work as popular choreographer. She views herself with a mixture of common sense, self-deprecation, and truculent pride.

George Foster and tap students.

"A lot of people," she says with a touch of bitterness, "ask, 'Just who is this June Taylor?' But it happens that I know something about dance. Of course, I want to do serious stuff, but let's face it: If I weren't doing Jackie Gleason's stuff, someone else would do it.

"It works this way. Jackie said, 'I want to do something the people of Idaho would like. You know the kind of routines.'

"You mean stuff like the Rockettes?" I said. "They can see that in Radio City."

"'But people in Idaho never get to Radio City.'

"My girls have kicked their way into five years of TV," Miss Taylor said triumphantly. "Jackie's the boss, and we talk the same language. I've got something here. I'm stuck with it, and I enjoy it. Anyway, the kind of hoofing my girls do is part of an old and worth-while tradition of dance. It was part of my training."

I attended a rehearsal of the Gleason show with Miss Taylor. ("I have to run like a train schedule," she says wryly of

(over)

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JUNE TAYLOR *(continued from page 75)*

June Taylor conducts a rehearsal of the Jackie Gleason Dancers.

her daily routine.) Despite the popular flavor of the routines, the June Taylor Dancers are well-trained. Some have considerable ballet training, and two of them had spent a few years in the Metropolitan Opera Ballet Company. Others, however, have the look of hoofers and tap dancers with characteristic knotted calf muscles.

Miss Taylor pointed out that, despite the pattern effect that is the hallmark of her dancers, there were genuine balletic movements in her routines. At one point in the rehearsal, she rushed to my side and alerted me to a ballet turn that the girls were about to execute.

Our talk turned to the impending *Climax* program about Miss Taylor's life. "Of course I'm excited about it," she admitted. "It shows that if you really want something badly and believe in it, you'll achieve it in the end. I'm sure of one thing: I am where I am today because I was made to do a lot of things in my own training. And that's what I want to provide for the students in my school.

"I want my school to be different. A lot of schools are cold. If you get the step, O.K.; if you don't, that's O.K. too. My object is to help all these kids who like dancing the way I loved it. Those who make it are those who don't give up."

THE END

Author David Boroff, instructor in English at Brooklyn College, is a free lance writer who has contributed to many publications, including the New York Times, Commentary, American Speech, etc. The New York Post recently ran a series by him on Suburbia. He also has a healthy curiosity about dance matters and has, on several occasions, contributed to our pages.

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JACQUES D'AMBOISE

(continued from page 22)

he imitated his brother and sister as they practiced the steps they were being taught by Kyra Blanc of the School of American Ballet *(for the story of Jacques' early life, see the Jan. '54 issue)*. With the exception of a year and a half with the late Vecheslav Swoboda, most of his training has been at the School of American Ballet. He was sixteen when he appeared with Lincoln Kirstein's Ballet Society in England.

We talked to Jacques d'Amboise recently — he had just returned from a weekend of bear hunting! — and he said some very straight-forward things. He said that when he is in Hollywood he thinks he wants to stay there "because the pay is so good. Also I would like to act." But when he is back in New York with the New York City Ballet, he enjoys his work so much that he *knows* he wants to continue his career in ballet. "Thank goodness I have the opportunity to come back to a 'home' and work steadily. Besides, Balanchine is just wonderful — and he's always extremely good to me about outside engagements."

"I find the Company has so many interesting, different styles — the traditional classic approach of *The Nutcracker, Swan Lake,* or *Symphony in C;* the classical style created by Balanchine's genius, as in *Concerto Barocco, Four Temperaments,* or *Serenade;* and the great range of contemporary movement and rhythm in Jerome Robbins' and other young choreographers' works . . . I don't see how any ballet dancer, particularly an American, can limit himself to studying or doing just classic ballet, but I do know — even as I say it — that my own weakest spot is still the classic style. It used to be that I didn't care very much about working hard at it. But now I do care about its neatness, it line, and I lie in bed and think about a turn of the head or a lift of the arm. So many kinds of dance have come quite naturally to me that I did what I was asked to do without looking for any more work. But now — at least that's the way I feel about it now — I really want to work for the purity of the ballet style."

Jacques is even more boyish off-stage than on, and his words have the unassuming simplicity of truth.

"I also want to do some choreography. I know I have the imagination to create steps and combine them, but I'm a little afraid that if I were really on my own, I might be too strongly influenced by Balanchine, at least at first — I've worked with him for so long. But I'll try anyhow, because it interests me, and I somehow know I can do it."

In addition to the exciting developments in Jacques d'Amboise' career, still another passion has developed in recent months, in the form of his young son, born in November. Jacques and wife Caroline George, formerly of the San Francisco Ballet and more recently of the New York City Ballet (she will, one hopes, return soon) are both doting, thrilled parents. Jacques says he has a funny feeling as he looks at his charming child and muses "I wonder if he'll really want to dance, too."

That "too" seems especially encouraging for those of us who are wishing that Jacques d'Amboise will make dance history — as Leonard Bernstein has made it in music — by being able to participate profitably in "commercial" projects and still rise to the most serious heights of the art which is, happily, his profession. Nobody can force a *danseur noble* into existence. But we can hope and give encouragement.

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VOLININE VIGNETTE

(Continued from page 42)

physical condition and had not lost his fine technique and exquisite lightness.

When the news came of Pavlova's death, Volinine was crushed. He went to England to visit her home and brought back the large star that had been hanging over her mantlepiece, and which, it was rumored, had fallen from the wall the moment she died.

Later, when a huge memorial to Pavlova was presented at Sorbonne University, it was Volinine who motivated it. Thousands of the most distinguished representatives of arts and letters throughout the world attended. And artists from all fields of music and theatre performed that night on the long stage whose backdrop was the famed Puvis de Chavannes mural. The President of France opened the program, and Volinine's students were featured on the program, which lasted for several hours.

Afterward Volinine exhibited a rare warmth and appreciation. He even praised us highly. But actually, the performance had been flawless because of the precision and exactitude with which he conducted our month-long rehearsals.

Volinine's grief at Pavlova's death and his disappointment at not being able to partner her again were at least temporarily eased by the effort he had expended in preparing this performance to honor her memory. I do not know, however, whether he ever danced again, for I returned to America soon after the memorial.

THE END

Alexandre Volinine, Andre Eglevsky and Rosella Hightower in Volinine's Paris studio, 1950.

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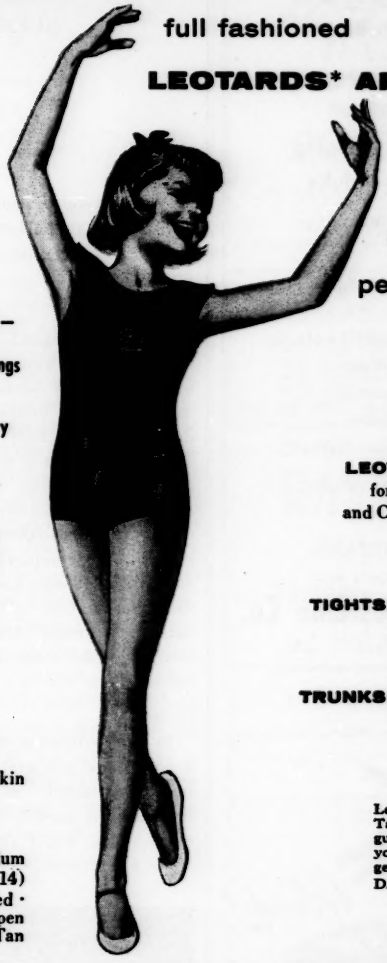

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QUESTIONS BY CAROLYN PARKS

Pres. of the Academy of Ballet in San Francisco

Question:

What exercise should follow *pliés?* I have always taken *battement tendu* at this point, but the Cecchetti method gives *grand battement.*

Answer:

Pliés are designed, among other things, to loosen the hip and knee joints and to warm up the limbs in preparation for the exercises to follow. The foot, however, does not share fully in the warming up since it moves in a relatively small range of flexion with no extension to follow, and in actual fact the circulation is compressed at the ankle joint rather than increased. To complete both the loosening of the ankle joint and the glow of blood through the foot to the toes, the use of *battlement tendu* rather than *grand battement* would seem the logical choice to follow *pliés.*

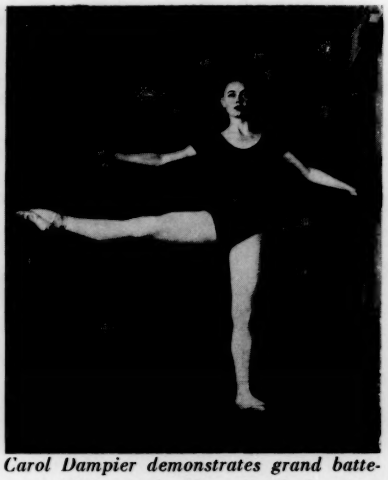
Question:

In the *battement tendu,* do you think it harmful to put weight on the toes as the foot is extended? Some dancers seem to be unable to stretch the arch without that extra push, but I remember that Dame Ninette de Valois stated that she does not allow her dancers to do more than extend the foot fully.

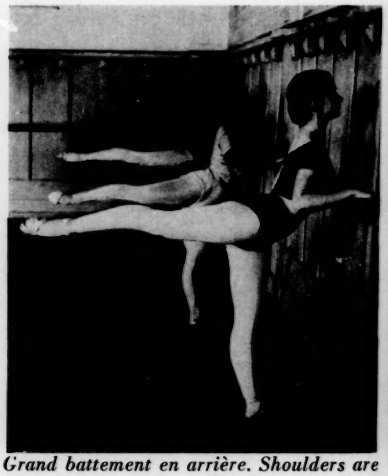
Answer:

Perhaps "harmful" is too strong a word, but it is definitely undesirable. In doing so there is a slight but definite movement towards "rolling" on the supporting foot, or if that is avoided, a slight tilting of the pelvis upward on the working side occurs. Small errors of this kind repeated many times become habits which interfere with the perfect placing of the body.

From the point of the foot itself it is likely to lead to flexibility without strength, always a handicap in advance work. This is especially likely to happen *if the toes are curled* in the attempt to force the instep into the appearance of a higher arch than in fact actually exists, since curling the toes inhibits the action of a series of small muscles which pass along the sole of the foot, but do not take any part in the movement of the ankle joint. These muscles are immensely important in holding the arch strongly. When they contract strongly, the foot actually becomes smaller. This can be seen in balancing movements, and it is due to the training of



Carol Dampier demonstrates grand battement à la seconde. Note that body placement is maintained without strain. It is impossible to do grand battement to the side without tipping pelvis slightly.



Grand battement en arrière. Shoulders are parallel to the barre; bodies bent forward slightly to keep from putting undue strain on lower back.

about ballet anatomy: Part II

ANSWERS BY CELIA SPARGER

Physiotherapist of the Sadler's Wells Ballet School

these muscles that the foot of the dancer does sometimes become smaller as training proceeds. It is therefore very important that the habit of curling the toes in *battement tendu* or any other exercise should be checked as early as possible.

Question:

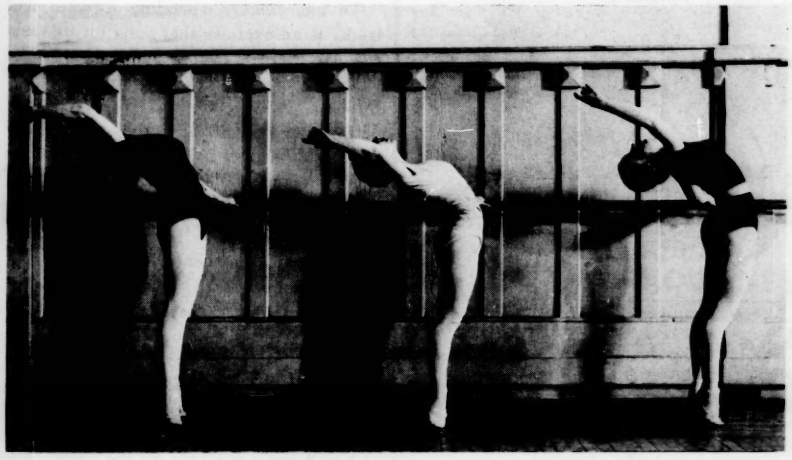
There seems to be no argument among good teachers as regards the *grand battement* to the front and side, all agreeing that the placement of the body is the most important point. It must be well-centered, held strongly erect and immobile except for the working leg. The *grand battement* to the back seems to create some contention, however. Some teachers say that the body should remain completely upright, while others allow the body to move forward from the hips. In order to avoid strain in the lower back, I have my pupils allow their bodies to go slightly forward, being careful at the same time to keep the center of balance over the supporting foot. This is a very difficult exercise to teach because of the tendency of many dancers to raise their shoulders and shorten their necks. From your viewpoint as an anatomist how do you maintain that a grand battement should be taught?

Answer:

If one could watch the performance of a *grand battement* through an X-ray machine, it would be seen that very little of the movement is actually taking place in the hip joint itself. Quite soon the lower back becomes involved, as the pelvis rolls forward to enable the leg to gain height. When the body is in an upright position, the effect of this movement of the pelvis is to hollow the back and thrust forward the lower ribs. When the back is very flexible, probably no ill results, though there is always some danger of strain on the sacro-iliac joints. If, however, there is any stiffness in the lower back, there is then a very real possibility of ligamentous strain between the vertebrae, which can be completely avoided by allowing the body to move forward a certain amount from the hips. Indeed, it is absolutely imperative to do so in the case of a pupil with a long back and relatively short thighs, for in this type of physique the lower back is always somewhat tightly knit and does not yield so easily as the shorter torso to the backward extension of the leg.

(over)

Photos by Ted Streshhinsky



Cambre in 1st pos. Having completed a forward bend, the dancers have stretched to their full height and are now bending back. Their center of balance is directly over their heels, their spines are fully stretched, (l. to r., Carol Dampier, Carol Hildebrand, Elayne Rose.)

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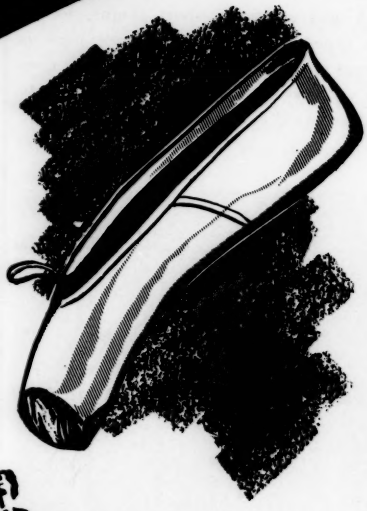

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BALLET ANATOMY

(continued from page 81)

Question:

Ronde de jambe à terre does not appear to me to have any anatomical problems (though it has plenty of problems to the teacher, if she is to see her pupils benefit from it) but *rond de jambe en l'air* offers enough to make up for that. I note in your book *Anatomy and Ballet*, you stress the importance of straightening the knee fully with each *rond de jambe en l'air* in order to counteract the twist in the knee joint. Would you advise, as a further counteracting effect that this exercise be followed by one in which the knees are extended?

Answer:

The most important muscle in protecting the knee from injury is the big muscle which forms the front of the thigh and is attached at its lower end to the patella or knee-cap. This muscle not only straightens the joint, but in its final action pulls up the patella a fraction more than is needed for everyday life, but is greatly needed in ballet training. It works most strongly when the feet are on the ground and on the half-point. During a *rond de jambe en l'air* the final straightening of the movement is essential, but it is as well to follow it by the stronger muscle work such as is involved in, for example, *échappés*. This exercise tightens the knee joint both muscularly and from the point of view of the lateral ligaments which play an important part in protecting the knee from strain.

Question:

To me, *cambré* (bending forward and back) is an exercise that calls for extreme care. Is there not danger that the dancer will pull her lower back as she bends forward? And before the backward bend, do you not think it advisable to have her stretch to her full height so that her spine is fully elongated?

Answer:

It has been known for a dancer to lose consciousness momentarily in taking a deep back-bend with tightened neck muscles. This is due to the contracted muscles cutting off the blood supply of the carotid arteries lying under them, and so producing a transient anaemia of the brain. Obviously then, it is essential that the neck muscles should be relaxed in this exercise and the head held in the same relative position as in standing.

Question:

Do you believe that the head should drop back first and then that the bend

should start in the upper back and work down the spine?

Answer:

The value of lengthening the spine before the beginning the movement lies really in the control thus obtained for the head, for when the spine is fully lengthened the muscular control is increased and there is less temptation either to tighten the neck or, equally faulty, to let the head fall backwards.

Question:

On rising from the back-bend should the chest come up first, the head following? There are some schools in which the head is not allowed to drop back at all, but instead is left in a straight line with the spine, the face turned sideways. Would you comment on this?

Answer:

In rising, the feeling of lengthening the spine should be recaptured at the first possible moment, when the movement will be completed by the natural indrawing of the abdominal muscles and without strain or undue effort. It should be noted that lengthening the spine is not a muscular effort. There should be complete relaxation of the shoulders and arms and no feeling of tension in any part of the back, only a sensation of length . . . a difficult thing to acquire correctly, but which becomes a valuable asset once gained.

Question:

In order to keep the thigh to the side in a *développé*, a certain amount of tipping of the pelvis is necessary. To what extent should this be permittted?

Answer:

The mechanics of *développés* in any position involve both the hip joint and the spine. Taken to the side, there is a good degree of movement in the hip itself, especially when there is a good turn-out. Taken to the back, as in *grand battement* discussed above, the limit is soon reached. after that the spine bends laterally or forward, as the case may be, to increase the height of the leg, and the pelvis tips accordingly. If this bending and tilting is permitted in the early stages the hip will never gain its fullest flexibility, and even more important, the back will not strengthen, for it is in holding upright against the inclination to tilt that valuable muscle work is given to the spinal muscles throughout their whole length. It is this added strength that makes it possible for the advanced pupil to take a high *développé* with perfect style and placement.

(continued next month)

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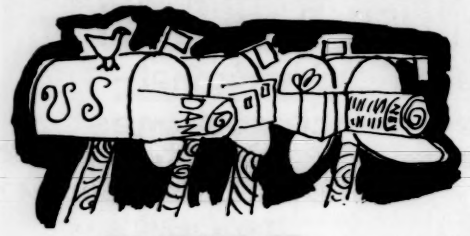

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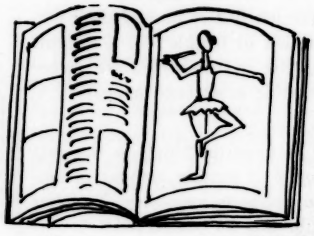

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MACMILLAN

(continued from page 37)

until, when he had reached the top of his form, he was taken into the Covent Garden company, where he put in some unbelievably smooth performances as Florestan in Act III of *The Sleeping Beauty* before being eventually shunted back to the Theatre Ballet. However, fortunately for Kenneth, he has more than the average dancer's quota of brains, and his ideas were beginning to progress in the direction of choreography. His first ballet, *Somnambulism*, which was produced for the Wells Production Group in 1953, was put on, through a combination of circumstances, at a week's notice. It was acclaimed by the critics as the best thing on the program.

Since this chancy beginning, Kenneth has never looked back. Choreographers are as rare as gold dust; and while some dancers can develop a certain amount of expertise at producing what Noverre would call "pale copies of the copies which have preceded them," a choreographer who has a quite individual style that does not stem noticeably from any maturer contemporary can be likened not to gold dust but, in this day and age, to uranium ore. Not only this extreme individuality makes Ken unusual — he is also unique in that he has no desire to create roles for himself. "I only went on once in one of my own ballets," he will tell you, "and that was because somebody was ill. The result was that I more or less made it all up as I went along, and went hopelessly wrong all over the place." Indeed, not only has he no desire to choreograph for himself, he has no desire to dance any more. "I just want to make ballets," he says, with an almost embarrassed smile.

Rapid as Ken's progression has been, there is today no trace of swelled head about him. He remains the quiet, unassuming, soft-spoken young man from Dunfermline that he was when I first saw him a decade ago. Now there are plans for a ballet for Covent Garden in the spring, and possibly another for Ballet Theatre in the summer. And in between I hope he will find time to make one for the Ballet der Lage Landen, for I should very much like the chance to appear in a MacMillan ballet. One thing I am sure is certain—he would give me a role with lots of jumps. He's a choreographer who understands what his dancers can do!

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REVIEWS

(continued from page 13)

called *Obertura Republicana.* The costume credit (Sebastian Melmoth, H. H. Smyrnogranis and Rufus T. Firefly) give some indication of the creative level.

Mary Anthony Dance Theatre
92nd Street "Y"
December 13, 1956

Popular songs are mostly about men and women. So are operas and shows and fiction. But the modern dance, purportedly the most personal of the dance arts, is often about everything but.

And so Mary Anthony's concert was especially refreshing. Miss Anthony explored the satisfactions, separations, and simple acceptances that flow between men and women. And she did so from an honestly feminine point of view.

Most fully realized was *Trio* (Brahms). Reworked since its first performance last season, the dance was a radiant love paean that reflected the romantic urgency of the Brahms music wihout spilling over in its movement designs. Particularly lovely was the solo for Anneliese Widman. And she performed its yearning patterns with vibrant intensity.

Mary Anthony's choreographic style combines lyric spaciousness and a feeling of muscularity. Even when the dancers are curving in wide, free spirals, one is conscious of their physical substance.

This dual quality was strongly apparent in *Threnody* (Britten) Created for the Bennington College Dance Group (performing as guest artists), the work was

SLAVENSKA IN TEXAS: One of this season's guest instructors for the Amarillo, Tex., Civic Ballet was Mia Slavenska (r. above). The 3 co. members with her, Anne Hofsess, Maynette Loftus and Anita Guidry, are students of Jean Willingham of Pampa, Tex. Each Tues. they drive 60 miles to Civic Ballet class & rehearsal.

based upon Synge's "Riders to the Sea."

It evoked a powerful yet tender image of stoicism—of men struggling in vain against the sea and of women waiting for them. The struggle was climaxed in a dance for the men holding a circlet of rope. This proved utterly fascinating in its awareness of visual design and its play of tensions. The passages for the women tended to be a little long.

The compromises of love were aired in *Aperitif* (Bowles, Dello Joio). While the dance was amusing in its choice of symbols, it needed more stylization, especially in the principal role.

Also new were *Songs* (Debussy), based upon three of Blake's "Songs of Innocence and Experience." The first two smacked of the classroom. But the final dance ("Each shall seek his own") was a tranquil statement of fulfillment, with Miss Anthony weaving her spell and then relinquishing the stage to couples pacing in silence.

The program also included two *Portraits*, one Borgia-like and the other innocently flirtatious. They were not so honest as the other works.

Her company of ten dancers gave Miss Anthony devoted support. But they lacked the authority of the Bennington Group.

Nora Kovach and Istvan Rabovsky
Sonia Arova and Job Sanders
Brooklyn Academy of Music
December 15, 1956

The dramatic approach of Nora Kovach and Istvan Rabovsky is rather broad for American taste. And yet one derives great pleasure from watching them. It is the pleasure that comes from sheer physical exuberance.

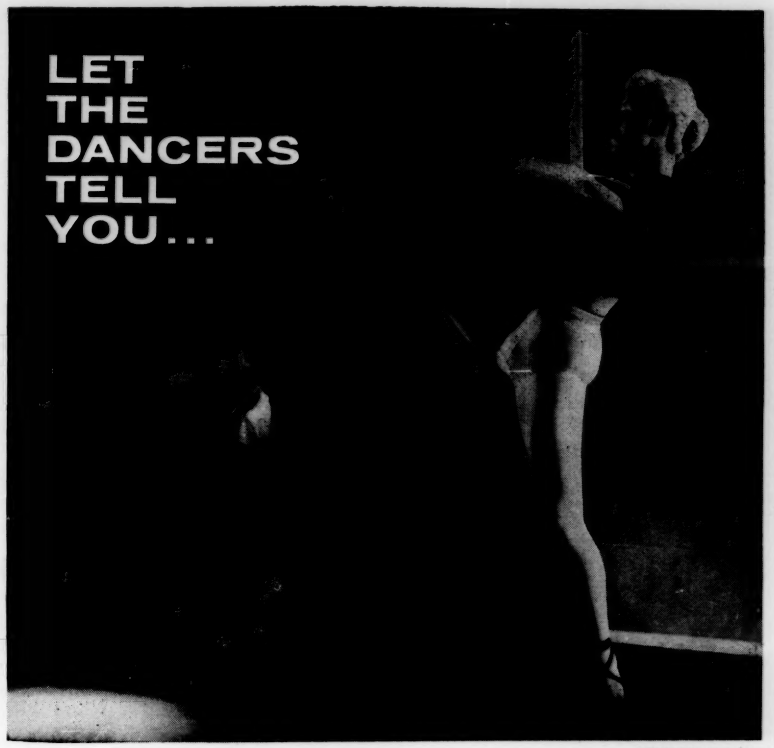
Mr. Rabovsky is powerful, and he is fearless. He bounds and turns and cabrioles and catches with full muscular impulse. The fact that he doesn't care much about the niceties of phrasing and line is somehow obscured by the hearty generosity with which he pours himself into action.

Pretty Miss Kovach is more conscious of line and deportment. There is more finish in her phrasing. But when the music becomes spirited and the technical demands complex, she, too, tends to force.

Together they performed two standard pas de deux (from *Don Quixote* and from *Coppelia)* and two recital-type numbers *(Love Game* and *Melody from Orfeo).*

Probably in order to provide contrast to the circusy emphasis of Kovach and Rabovsky, Sonia Arova and Job Sanders

(continued on page 89)



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REVIEWS

(continued from page 87)

danced in a deliberately restrained fashion. It had the desired effect.

Their opening *Suite* (Grieg), choreographed by Mr. Sanders, set an ingratiating mood of academic simplicity. Performing in practice clothes, they seemed to delight in the discoveries of partnering.

In the Pas de Deux from *Princess Aurora* Miss Arova danced with her accustomed velvety warmth. But Mr. Sanders concentrated on the refinements of partnering almost to the point of appearing static. Mr. Sanders, who has more than a little choreographic talent, did not do himself justice in a slender work called *The Troubador* (Couperin).

The four dancers cavorted in *España* (Chabrier), staged by Valentina Perejeslavec (who also devised some of the pas de deux for Kovach and Rabovsky).

Despite the calculated distortions, the program was an agreeable one—and certainly far above the average for small ballet touring combinations.

Ruth Page's Chicago Opera Ballet
Brooklyn Academy of Music
December 16, 1956

As a choreographer, Ruth Page has more feeling for the over-all dynamics of the stage than for actual dance language. In her ballet-operetta, *The Merry Widow*, and especially in her ballet-opera *Revenge* (based upon *Il Trovatore*), the dance was almost secondary. It was the sense of timing and contrast; the ability to make a harmonious stage-picture; and above all, the astute casting that made the works come to life.

Last year, Miss Page's casting intuition placed Alicia Markova in the quite unlikely role of Sonia, the Merry Widow. It was a delight. But this year's choice was even more inspired.

Miss Page imported Marjorie Tallchief and George Skibine for the principal roles in both works. Unfortunately, Mr. Skibine injured his leg and could not appear in this single New York engagement of the company's nationwide tour. But Miss Tallchief danced. And lovely she was.

It is amazing that after nearly a decade among the neo-Baroque affectations of the Marquis de Cuevas Company, Miss Tallchief still remains angelically simple. We were particularly taken with her arms and shoulders. They were relaxed. And they were sensitive, not only to the line of her body, but to the very air that rested upon them.

Despite her gentleness, Miss Tallchief is a dancer of quick and sure energy.

(over)

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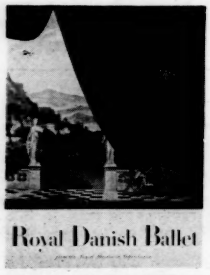

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REVIEWS

(continued from page 89)

And so the rapid bourrées and turns of the "Miserere" solo seemed more expressive than when we saw it originally. And her *Merry Widow* Czardas, was all sparkle and delicate detail.

Secondary roles were taken by the company's regular members, all of whom are Chicago-trained. Kenneth Johnson, who was called upon to replace Skibine, proved to be a most satisfying performer. He is not a quick dancer, nor an especially energetic one. But he has an air of authority and warmth. And he sustains a dramatic line with intelligence.

As the Baroness Popoff in *The Merry Widow*, Jane Bockman danced with a clean, strong line and more than a little wit. And her partner, Charles Schick, was boyishly charming. Bentley Stone displayed a nice fastidiousness of style.

The general tone of performance seemed much higher in *The Merry Widow* than in *Revenge*. Perhaps that is because the dance designs were more legitimately related to the music.

Prism by Alwin Nikolais
performed by the Playhouse Dance Co.
Henry Street Playhouse
December 27, 28, 29, 1956

Glymistry, Lythic, Viagrin, Primyar, Tridem, Pradomen, Paratint, Glaasch. These were the dances comprising Alwin Nikolais' *Prism*. They were adventures in light, color, and sound.

And fittingly, they began in darkness, suddenly broken by six luminous colored geometrics suspended in space. The circles, squares and triangles disappeared, and legs and arms and faces were isolated in beams of colored light.

Four girls encased in tubular jersey gowns and Nefertite coifs stretched and angled and slithered in unison or in simple counterpoint. They were replaced by vertical bars of light, and a creature sprang into the lighted area. He swayed slightly and glanced apprehensively from side to side. And he ranged about in curving attitudes, ending downstage on his belly, staring into a circle of light.

The light diffused, and figures in long colored raffia hair swished about. They shook their manes in imitation of the Japanese Lion Dance and slowly exited.

After an interlude of darkness, three bodies in archaic poses were trapped in flashing beams of light. The effect was that of the old-time flickers. The bodies melted into movement.

In an abrupt change of mood and style, six dancers simulated musicians in a

parade. They moved jerkily, sometimes playing imaginary instruments, sometimes imitating curbstone spectators.

The illuminated geometrics reappeared and yielded to three girls bearing transparent parasols that cast patches of color upon the back wall. The patches grew to huge areas of illuminated color. Figures ran on stage and contemplated the light patches. They began to dash themselves against the back wall as though they wished to become part of the light. Suddenly they turned and slid downstage on their bellies. As they stared out at the audience, the lights, too, turned and flashed out on the audience.

We have described this concert in some detail simply to indicate how little it really had to do with dance. In fact, it was the least kinesthetic of Mr. Nikolais' recent efforts.

Although there were absorbing moments (principally *Lythic*, *Viagrin*, and *Pradomen)*, we found ourself unable to accept his use of the dancing body, not as a medium of expression, but as a sort of middleman between himself and his clever mechanical effects.

The dancers performed the difficult coordinations with a young devotion, and the entire program was assembled with highly professional skill. But we were not moved—perhaps because we do not feel that one can separate form from function and produce enduring art.

New York City Ballet
New York City Center
Season beginning Dec. 18, 1956

The New York City Ballet is scheduled for a season of indefinite length. And so we shall reserve our formal evaluation for a future issue. This space will be devoted to random comments on a premiere, an opening night, and early cast changes.

The opening night of any ballet season is almost a non-critical experience. One spends time becoming accustomed to the pace of performance; to the shapes and proportions of the dancers; to the point of view expressed by the company.

The New York City Ballet opening gave us a special feeling of release. Despite inadequacies in some of the individual ballets, there was a sense of physical rightness — of energy properly channeled. And the stage picture looked spacious and harmonious.

But after our recent contact with warm-blooded foreign ballet companies, it was a little difficult for us to accept the chilly histrionics of Balanchine's *Swan Lake*. And Diana Adams as Odette did not help matters. Her dancing had sweep and light-

(over)

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(continued from page 91)

ness. But no degree of ardor from André Eglevsky as the Prince could elicit more than cool acceptance from her.

The evening's most inspired performing was in Todd Bolender's *The Still Point.* As the adolescent girl, Melissa Hayden was unforgettable. She has an uncanny ability to change the very quality of her body — to forget the vertical tension of classic ballet and walk simply, with her arms hanging straight down at her sides, her whole being fluid to emotion.

Jacques d'Amboise has grown immeasurably in his role of the boy who loves her. He now motivates her behavior, rather than serving merely as a foil. Together they made *The Still Point* seem as though it were spun on a single breath.

The Ballet's second night brought the New York premiere of Balanchine's *Divertimento No. 15.* Using James Stuart Morcom's backdrop from *Symphonie Concertante* and the Mozart music from his own *Caracole,* Balanchine created a ballet revision whose freshness earned it every right to be called a premiere.

Divertimento No. 15 is a wonderful ballet. It has the flowing, exuberant surface of fine Baroque art. And the over-all mood is one of noble exhilaration.

It opened with Diana Adams and Yvonne Mounsey; the corps; and finally the other soloists, all presenting themselves in a courtly V-formation. The atmosphere of court ballet continued as the corps melted away leaving Nicholas Magallanes and Roy Tobias alternating in elegant solo themes.

In the solo variations that formed the Second Movement, Balanchine displayed his remarkable sensitivity to the individual dancing body. The opening solo, with its pas de chat and its thrusting circles about the stage, was performed with emphasis on the elevation by Barbara Milberg. In a subsequent performance, Allegra Kent danced it in delicately aristocratic fashion.

Barbara Walczak brought a shade too much rhythmic accentuation to her quick solo. It was a pleasure to see Yvonne Mounsey in her serenely unfolding extensions and arabesques. The restful quality of her dancing is a welcome contrast to the occasional brittleness of the others.

Diana Adams' solo looked as though it had originally been designed for Tanaquil le Clercq. There were the loose turn-in-turn-out use of the legs and thighs; the développés in all directions. Miss Adams performed impeccably but without relish.

The solo of Jonathan Watts — later done by Herbert Bliss — was danced with

care by both. But Bliss has a stiffness in head and neck that constricted the abundant air work. Patricia Wilde was given a batterie with the relentless speed of a violin trill. She negotiated it with aplomb.

As the solos came to an end, we felt as though we had been holding a succession of spun glass ornaments. The corps, returning for a Minuet, brought an airy feeling of rest.

The music spread into a singing Andante expressed in a series of gracious small combinations. We especially enjoyed the gravely sweet pas de deux for Yvonne Mounsey and Herbert Bliss and a playful skipping trio for Bliss, Adams, and Mounsey.

Featured among the New York City Ballet's first weeks were thirteen performances of *The Nutcracker*. Bright star of the current version was little Zina Bethune as Mary. There was something almost touching about the rapt way she gazed at her Prince (David Richardson); and the way her body trembled during the battle of the mice and toy soldiers.

Several cast changes marked the Act II Variations. Todd Bolender was excessively sinuous as Coffee. Richard Thomas was quick and eager as Tea. But the first really thrilling dancing came with Allegra Kent as the Dewdrop.

Melissa Hayden and Jacques d'Amboise were interestingly paired as the Sugar Plum Fairy and her Cavalier. Her diamantine quickness contrasted vividly with his casual strength.

But the real star of *The Nutcracker* was indeed Zina Bethune. Her natural acting made the whole story more believable. And as her brother, a mite named Robert Maiorano brought added credibility.

(more next month)

BLESSINGS FROM THE BOSS: Joyce Phillips, DANCE Magazine Circulation Mgr., following her marriage Dec. 2 to Lester Maxik, gets a congratulatory kiss from Publisher Rudolf Orthwine.

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(Continued from page 6)

act of "Giselle" which make the story much clearer. Alonso is showing an even greater technique as well as expressive and meaningful innovations in her interpretations.

Nina Novak is dancing very well and looking beautiful, as is **Yvonne Chouteau. Irina Borowska,** not entirely recovered from her foot injury, promises a return to her original lyricism. She danced "Swan Lake" with **Alan Howard** and showed every indication of a real ballerina. Howard, dancing brilliantly in a dozen roles, won mighty applause. **Deni Lamont** was the new name on all lips; he has simplicity, a fine character feeling and great technique. **Margery Beddow, Rochelle Zide, Meredith Baylis, Miguel Terekhov, Eugene Slavin, Eleanor D'Antuono** all had roles to show the talent they have, and the progress made.

Boris Romanoff's new "Harlequinade," with pink Venetian decor by Rolf Gerard, is beautiful to see. The fact that some of the Eugene Berman carnival costumes were borrowed from "Bourgeois Gentilhomme" and "Devil's Holiday" did not make them any less attractive. Alonso and Youskevitch were enchanting as Columbine and Harlequin. Miss Alonso had a great deal of jumping to do and reminded us of her fine elevation and lightness. Youskevitch as a capricious Harlequin showed an inventiveness not often credited to him.

Leon Danielian's "Sombreros," a suite of dances in allegro and siesta tempo, is a charming, stylish ballet. "Tragedy in "Calabria," a pas de trois by **Salvador Juarez,** provided some excellent dance material to Nina Novak, Alan Howard and Mr. Juarez.

Alonso and Youskevitch made "Giselle" the crowning achievement of the engagement. The thundering applause for the stars must still be echoing somewhere. The ballet was performed only once, while "Scheherazade" had 5 showings, due to the strange ideas of the local bookers.

After a 3-week rest, **Ruth Page's Chicago Opera Ballet** set out Jan. 7 for the next 14 weeks of its tour. **Oleg Briansky** and his wife, **Mireille Lefebre,** are now with the co. Presence here of the Chicago co. along with the Ballet Russe brought forth much partying. **Ballet Guild's** New Year's Day cocktail party assembled a glittering 200, including Alonso and Youskevitch, **Marjorie** and **Maria Tallchief,** Nina Novak, Ruth Page, **Sonia Arova** and **Job Sanders, Serge Denham** . . . Mr. Denham gave his co. a New Year's night party at the Pump Room, complete with champagne and shashlik on flaming swords . . . The Cuban consul gave a surprise luncheon for Alonso. Guests presented her with a Holland Crystal statue of the Madonna . . . On Dec. 30 there was an autograph-reception for Youskevitch and **Rod Quiros,** author of the newly published book on Youskevitch.

Sybil Shearer, like nature, is never the same. This year she danced with a group she has trained at the Winnetka Community House, which she plans to develop into a showplace for dancers from everywhere. Her capacity audiences on Dec. 19 and 20 did not seem to know that the pre-Christmas weeks are poison at the box office. Program consisted of 2 long and beautifully produced works: "Snow Melts on the Heart," to music by Prokofieff, and "Mysterious Tremendum," to a moving score, including voice, by Benjamin Britten. The former is a fairy tale in which Miss Shearer portrayed a girl who dreamed herself into a troll. The dancer's wonderful fey quality lent atmosphere. Much of the narrative depended on a rather literal type of pantomime from the group. The 2nd ballet was in the deep religious mood of Christmas. In this, Miss Shearer was a sad, a tender, a tragic Mary experiencing the Seven Sorrows. It is one of the greatest works this artist has created and danced. Group choreography was masterful and simple in the true spirit of the subject.

A program Dec. 23 in the Goodman Theatre was a 1st try by a group who showed sincerity and perseverence. **Romola James, Loretto Rozak, Tommy Sutton** and **Loyd Tygett** each presented new works. Miss James' "Integration" was a daring and touching treatment of racial prejudice, in which **Neville Black** was outstanding. Miss Rozak's "Transition" dealt with adolescence and added nothing new to an overworked theme. Sutton arranged a tap ballet to Bach, which did nothing for Bach but was interesting as tap. Tygett's "The Highbrow Ladies," to Gilbert & Sullivan music, kidded the hyper esthetes of the '90s. Good performances were turned in by **Mary Ann Crawford, John Widmer** and **Joseph Kaminski.**

The **Stone-Camryn Ballet's** holiday programs were tasteful presentations of "Hansel and Gretel" and "The Little Match Girl." The young dancers performed with the smoothness that bespeaks careful rehearsal and good training. As Hansel, 16-year-old **Patrick Cummings** displayed a superb classical style and beautiful movement quality. **Walter Camryn** brought down the house in some of his most popular numbers. *Ann Barzel*

SOUTHERN CALIFORNIA NOTES

Dance, traditionally a part of all So. Calif. festivals, was very much present during the holiday season . . . **Bebe Allen** and **Barry Ashton** were luckiest of all: they impersonated Irene and Vernon Castle at the fabulous New Year's Eve party given at Romanoff's by a Texas oilman . . . At Padua Hills, Las Posadas had its 25th annual presentation by the Mexican Players. Young **Alicia and Daniel Sevilla** danced in giant masks almost their own size. "Jarabe Gunajuateno" was a rousing climax by **Alicia Torre** and **Gilberto Flores.**

The **Archie Savage Dancers** livened up holiday proceedings at Club Seville in L.A. . . . After her Christmas Charity at Long Beach Aud., **Frances Bowling** presented a ballet program at Ebell Aud. . . . The Christmas Cheer Appeal in Lakewood got front-page publicity in the form of **Audrey Share** dancer **Catherine Chianis** in full ballet regalia. Miss Chianis danced also in the Share show at the Long Beach Veterans Hosp. . . . **Evelyn LeMone,** dance instructor for the Pasadena Playhouse, choreographed the "Amahl and the Night Visitors" ballet as a solo for herself, and danced it before a draped altar at the L.B. 1st Congregational Church.

Hollywood's **Busby Berkeley** staged "Can-Can" at L.A. Civic as Christmas fare, but turned over choreography to **Earl Barton. Kip Hamilton** danced the Gwen Verdon part, backed up by **Lizanne Truex, Dorothie Day, Bea Busch, Kay Farmer, Jerry Jackson, Billie Lloyd, Don Zema** and **Bobbie Banas** . . . It was "Kiss Me Kate" at Fillmore and Oxnard, by the Ventura County Light Opera Co. **Mara Lysova** choreographed, assisted by **Selma Broden, Nancy Butram, Diane Drummond, Janet Haske, Diane Pfeiler, Barbara Ragsdale, Sally Sedlacek, Virginia Wise**—all members of her **Ventura Classical Ballet Co.**

John Dougherty

REPORT FROM DENVER

Ballet Theatre School's Workshop Group will dance in the Greater Denver Opera Co.'s production of "Die Fledermaus." The co. danced for the Eastern Star in Dec. . . . **Toumanova** was seen here in Dec. . . . Hazel Oberfelder booked 2 Jan. performances in Denver for the **Ballet Russe** . . . The U. of Colo. is now offering a major in dance. **Charlotte Irey** is in charge . . . **Margaret Maines** is teaching modern dance at the U. of Wyoming in Laramie and also has a private studio where she teaches children and adults.

Frayda Harris is teaching at the new West Denver branch of the **Gersten School,** and also at the Educational Alliance, where she is conducting an experimental program aimed at integrating creative dance into a religious school curriculum.

The rhythm choirs of Colo. Woman's Coll. and of the Denver U. Methodist Students' Union performed several times during the holiday season, featuring new choregraphy by **Martha Odom** . . . **Rhoda Gersten** gave a modern dance concert at Denver U. last month, assisted by the **Lamont School** Workshop Group, which premiered her "Suite Francaise." *(over)*

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(advertisement)

(Continued from page 95)

Most ambitious of the season's dance projects thus far has been the weekly TV series presented by the Lamont School dance dept. Programs have included "An Approach to Dance for the Pre-School Child;" "Teens Dance for Fun and Grace;" "How the Modern Dancer Uses Pre-Classic Forms," and "An Advanced Class in Action." Lamont's teen-age and adult groups were scheduled to give a concert in Jan. featuring works by directors **Vera Sears** and **Mary Cornish.** *Rhoda Gersten*

NEWS FROM CANADA

Most important dance news during the past few weeks has been in television. From Toronto, the **Nat'l. Ballet of Canada** presented a slightly abridged version of their 4-act "Swan Lake," which established a new mark for TV ballet in Canada. **Celia Franca's** production seemed to take on a new luster for the telecast. **Lois Smith** and her husband, **David Adams,** carried the ballet with poise and unruffled precision. Lovely Miss Smith danced beautifully, particularly in Act II, and in general was more convincing as the gentle Odette than the more vigorous Odile. The minor roles and the corps de ballet were remarkably well coordinated. Of special interest was the production itself as conceived in the Toronto CBC studios. Nothing marred the flow of the dancing, and the 1½-hr. ballet was presented with an elegant directness. TV devices, such as having the magician Rotbart change into a real owl, were used only when a greater understanding of the work could be added.

A later CBC production from Montreal, this time a part of the distinguished CBC Concert Hour, featured 2 short ballets. **Brian Macdonald's** newly formed **Montreal Theatre Ballet** repeated a work seen earlier on TV, "Hommage," to Bach's 2nd Brandenburg Concerto. This neo-Classical work, now remounted for the co.'s stage repertoire, was danced with fine style and true distinction by **Christina Coleman** and **Michel Conte** in the principal roles, with **Olivia Wyatt, John Campbell, Gail Gerber, Raymond Goulet, Corinne St. Denis** and **Tommy Scott** all turning in highly professional performances. Another ballet previously seen on TV, **Heino Heiden's** "Daphnis and Chloe," shared the hour. This is a rather diffuse ballet, primarily a long pas de deux interrupted by episodic group movements. The 2 soloists, **Marina Katronis** of the **Royal Winnipeg Ballet,** and the fine American dancer, **Matt Mattox,** were both unhappily cast.

The performing of established classics and the repetition of works by Canadian choreographers is rendering notable service to the dance in Canada, especially now that virtually 90 per cent have access to TV. *Francis Coleman*

LONDON DATELINES

The **Sadler's Wells Ballet** opened the New Year with a bang. On Jan. 1 they premiered the first-ever "all-British" full-length ballet, "The Prince of the Pagodas" (see pic, P.30). Scenario and choreography were by **John Cranko,** music by Benjamin Britten, scenery by John Piper, costumes by Desmond Heeley. Cranko and Britten, golden boys of the smart set, had their efforts wildly applauded by the fashionable 1st night audience; critical reaction next day was more restrained.

Cranko's story, an original fairy tale owing something to "Beauty and the Beast," is a good enough peg to hang a ballet on, but lacks the simple directness of the best of its genre. Choreography is sometimes amazingly, sometimes infuriatingly clever. Too often Cranko shows more ingenuity than true invention, yet the ballet as a whole is packed with dancing, and represents a considerable achievement. Performed almost entirely by the younger members of the co., led by **Svetlana Beriosova** and **David Blair,** it probably makes tougher technical demands than any previous ballet in the repertory and surprisingly for British ballet, puts the main emphasis on the male dancing. These demands were vigorously met by the large cast, which included no less than 15 important solo roles. Britten's score is a smoothly professional job, melodious, tuneful and atmospheric. Heeley's costumes are tasteful and good-looking, a marked contrast to the drab and moderately disastrous Piper scenery.

To sum up: without question "The Prince of the Pagodas" is generally a worthwhile, and even necessary, experiment. British ballet has possibly never before had such an opportunity for concerted virtuoso display, and underneath the surface chi-chi and eclecticism, lie the virtues of sound craftsmanship. Yet as a work of art its aims are too modest to provide a masterpiece. I shall be surprised if the co. is dancing it in 1967.

On Dec. 10 England's 6 permanent ballet companies collaborated in a gala performance arranged by **Frederick Ashton** and given at the Sadler's Wells Theatre in aid of the Hungarian refugees. Almost every British star took part, led by **Markova, Fonteyn, Dolin** and **Somes.** Apart from a specially created comedy pas de trois by **Kenneth MacMillan,** the program consisted of familiar bit and pieces made memorable by the finesse of a performance in which all the dancers were metaphorically looking back to see who was following them. This was the 1st time the full strength of British ballet had ever been on show; it provided quite an impressive spectacle.

London's Festival Ballet opened a Christmas season at the Stoll on Dec. 19. Only novelty of the season was a new production of "Swan Lake" Act 2, with rather insipid new designs by Loudan Sainthill. However, the dancing of **Belinda Wright, Flemming Flindt** and, particularly, **John Gilpin** and **Toni Lander** was brilliant. The co, has just been joined by a refugee ballerina from Budapest, **Margot Muller.**

Jose Greco and his co. gave a season at the Royal Festival Hall opening on Dec. 24. Slick cabaret stuff, sumptuously produced and dominated by the forceful personality of Greco himself; as a season of Spanish dancing it could not compare with the London appearances in the fall of **Antonio** and **Luisillo.**

In brief: the **Grigorievs** are to reproduce Fokine's "Petrouchka" at Covent Garden in March; Ashton is soon to start work for the Wells on the German composer Hans Henze's new full-length ballet, "Ondine;" Cranko's "Prince of the Pagodas" with Beriosova, is scheduled for La Scala in May; Fonteyn, Somes, **Rowena Jackson** and **Bryan Ashbridge** are all signed to give guest appearances with Australia's **Borovansky Ballet** later in the year; **Sadler's Wells Theatre Ballet** is reviving Ashton's "Apparitions;" persistent rumor has it that **Helpmann,** and possibly Markova, are to appear with the Wells.

Clive Barnes

NEWS FROM FRANCE

Most important event at the Paris Opera was **Serge Lifar's** last appearance as Albrecht in "Giselle" (pic. on p. 21). The Dec. 5 occasion also marked the centenary of the death of Adolphe Adam, composer of "Giselle." In connection with the centenary, the Opera's library arranged an exhibit outlining his career.

The recent examinations of the Opera's corps de ballet resulted in several promotions. Most interesting is that of **Claire Motte,** named a Premiere Danseuse. This very young dancer is indeed the most promising young hopeful of her generation.

Ram Gopal occupied the Champs Elysees theatre from Dec. 12 to Jan. 6. Integral to the style of this Hindu artist

(over)

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(Continued from page 97)

(last seen in Paris in 1948) are his beautiful face and the undulating fluidity of his arms. Outstanding in his co. was the charming **Kumuduni.** And in addition to his "Dance of the Setting Sun," high spots on the program were "Sahaja," "Garuda," and "Thillana."

The Ivory Coast Cultural and Folklore Group made its debut. In the style of **Keita Fodeba's** African Ballet, the young co. depicted customs and ritualistic and warrior dances.

Irene Lidova's Ballets 1956 was presented in conjunction with the Musical Youth of France. The program, with commentary by **Dick Sanders, Maurice Bejart,** and its director, featured **Walter Gore's** "The Seasons." Dancers were **Claire Sombert, Veronika Mlakar** and **Milorad Miskovitch.** Prior to this performance—Nov. 19 to be exact—the co. presented **John Taras'** "Between Court and Garden" and "New York Suite." Scores were by Richard Blareau and Avenir de Monfreid. Principal dancers were **Colette Marchand, Jenny Trevelyan, Veronika Mlakar,** and **Vassili Sulitch.**

The Gaite Lyrique Theatre's new operette, "Minnie Moustache," by Georges Van Parys has choreography by **Ruth Page.**

In Bordeaux, **Roger Fenonjois** did the Moorish divertissement in Henri Tomasi's opera, "Sampiero Corso."

The Opera Comique is planning to present works by **Massine,** among them "La Boutique Fantasque" and "Les Femmes de Bonne Humeur."

Marie-Francoise Christout

NEWS FROM MILAN, LISBON

MILAN: The ballet evenings at La Scala began, as is now traditional, on New Year's Eve, with a full house. The public's attention was focused on **Margot Fonteyn** and **Michael Somes,** guest starring in "The Nuctracker." Fonteyn displayed her best technical and lyrical qualities and was applauded from beginning to end. There were more than 10 curtain calls for her, Somes and the rest of the co. **Alfred Rodriguez'** staging followed the lines of the Sadler's Wells version, as did the scenery and costumes by English designer James Bayley. Other roles were danced by **Fiorella Cova, Vera Colombo, Giuliana Barabaschi, Morganti** and little **Barbara Geroldi,** from the La Scala school.

Another novelty has been the new production of Menotti's "Sebastian," presented in Italy years ago by the Marquis de Cuevas co. It was an important test for choreographer **Luciana Novarro,** and she managed to solve many problems involved in using the large corps, numerous extras and the enormous stage. Sebastian was **Mario Pistoni; Carla Fracci,** the courtesan; **Guilio Perugini,** the lover; and **Carmen Pudhot** and **Giuliana Barbaschi,** the 2 sisters. The rich costumes and scenery of Orlando Collalto added to the evening. Music critics, as is usual in Italy, covered the event. They found Menotti's music rather insignificant and took for granted that Tschaikowsky's tunes for the ballets were not important. LISBON: Still another French ballet group has performed in Lisbon. Each of their 3 performances were sold out. Called **Les Ballet 1956 des Etoiles de Paris,** the group was organized by **Irene Lidova** and has **Milorad Miskovitch** as principal dancer and director. With him are **Claire Sombert, Tessa Beaumont, Vassili Sulich, Veronika Mlakar, Milko Sparemblek** and **Julien Calderon.** "L'Echelle" by **Dick Sanders, William Dollar's** "Le Combat," "Les Saisons" by **Walter Gore,** and "Promethee" by **Maurice Bejart** were especially successful with critics and public.

On Jan. 8 the **American Ballet Theatre** opened its 2-week season at the Opera House, which was sold out 3 weeks in advance. Most eagerly anticipated were works new to the local public like "Fall River Legend" and "Fancy Free." The press is full of stories about the dancers, and it looks as though it will be a triumphal season. The co. goes to Madrid from a Jan. 22-Feb. 3 engagement.

Luigi Gario

REPORT FROM VIENNA

After a 3-year interval the mgr. of the Bregenz Festivals has again invited the **Vienna Opera Ballet** for the summer of '57. They want to see the original Vienna production of Blacher's "Othello," along with either "Sylvia" or Einem's "Rondo of the Golden Calf" . . . the VolksOpera did not fare too well with its 2nd musical. **Heinz Rosen's** production of "Wonderful Town." The ballet, even better than the one in "Kiss Me Kate," all but carried the show, but the musical itself was not to the European taste. **Dick Price,** from NY, did some fine jumps and batterie, which justified his engagement as a modern dancer, but not as an actor.

For May the State Opera plans a new ballet, "Hotel Sacher," with libretto and choreography by **Erika Hanka.** It will share the bill with Werner Egk's "Joan von Zerissa," one of Mme. Hanka's successes of wartime days . . . Leading European ballet companies will gather this spring for the opening of the new opera house in Cologne: the **Paris Opera Ballet,** the **Sadler's Wells,** the **Royal Danish,** the **Ximenez-Vargas** Spanish co., the **Nat'l. Ballet of Yugoslavia** and the Vienna State Opera Ballet.

Looking back at the 1st half of the season, the Vienna Ballet has had a hectic 4 months of work, offering no less than 9 revivals: "Abraxas," "Sleeping Beauty "Divertissement," "Giselle," the Pas de Deux from "Don Quixote," "Othello," "Rondo of the Golden Calf," the "Black Swan" Pas de Deux, "Don Juan" and "La Boutique Fantasque." Newly added have been **Gordon Hamilton's** staging of "Les Sylphides," the "Swan Lake" Pas de Trois, "Spectre de la Rose" and the last scene of "The Nutcracker."

The necessity of having "Les Sylphides" in the standard repertoire was not understood by our rather provincial press. Some criticized the "staleness" of Fokine's choreography and were only consoled by the dancing. Balletomanes, however, considered it first-rate. Hamilton's highly artistic choreography for the "Swan Lake" Pas de Trois had a happier reception. Audience reaction to "Spectre" was somewhat dull and sleepy, and many sparkling items of the music seemed unobserved by Hamilton's choreography. In "The Nutcracker," on the other hand, the choreography was pure and neat and the contrast between the various dances and dancers was worked out with a fine artistic feeling. Only the waltz did not have the fluency and charm a Viennese audience would expect.

Simplicity and purity of classical style are not yet appropriately appreciated in this country and, as the appearance of the **NYC Ballet** here distinctly showed, story-telling ballets, modern or famous librettos, and good music are preferred. There had always been a demand for classical ballets in the original versions. Now Vienna has got what it wanted and it has to get used to it. As of now, many ballet-goers consider it dated and boring.

Linda Zamponi

NEWS FROM LATIN AMERICA

BRAZIL: The dance year in Brazil closed with numerous end-of-term school shows . . . The month's most important event was the debut of the **Ballet de Rio de Janeiro,** directed by **Dalal Achcar** and **Eugenia Markarova,** with **Daphne Dale** and **Nicholai Polajenko** as guest artists . . . **The Ballet de Juventude** opened festivities celebrating the 20th anniversary of the Uniao Nacional dos Estudantes.

Sylvio Wanick Ribeiro

PERU: The **de Cuevas Ballet,** which had previously visited Argentina and Chile, closed its So. Amer. tour in Peru and then returned to Europe. Its Lima season was very successful.

CHILE: The **U. of Chile Ballet's** open-air season is in full swing and is proving highly successful. The co. has been invited to pay a return visit to Buenos Aires' Teatro Colon this year . . . **Vadim Sulima,** founder-director of the **Chilean Classical Ballet,** joined the de Cuevas co. for a 3-mo. period as ballet master. He may also produce "The Fountain of Bakhchisarai."

Hans Ehrmann-Ewart

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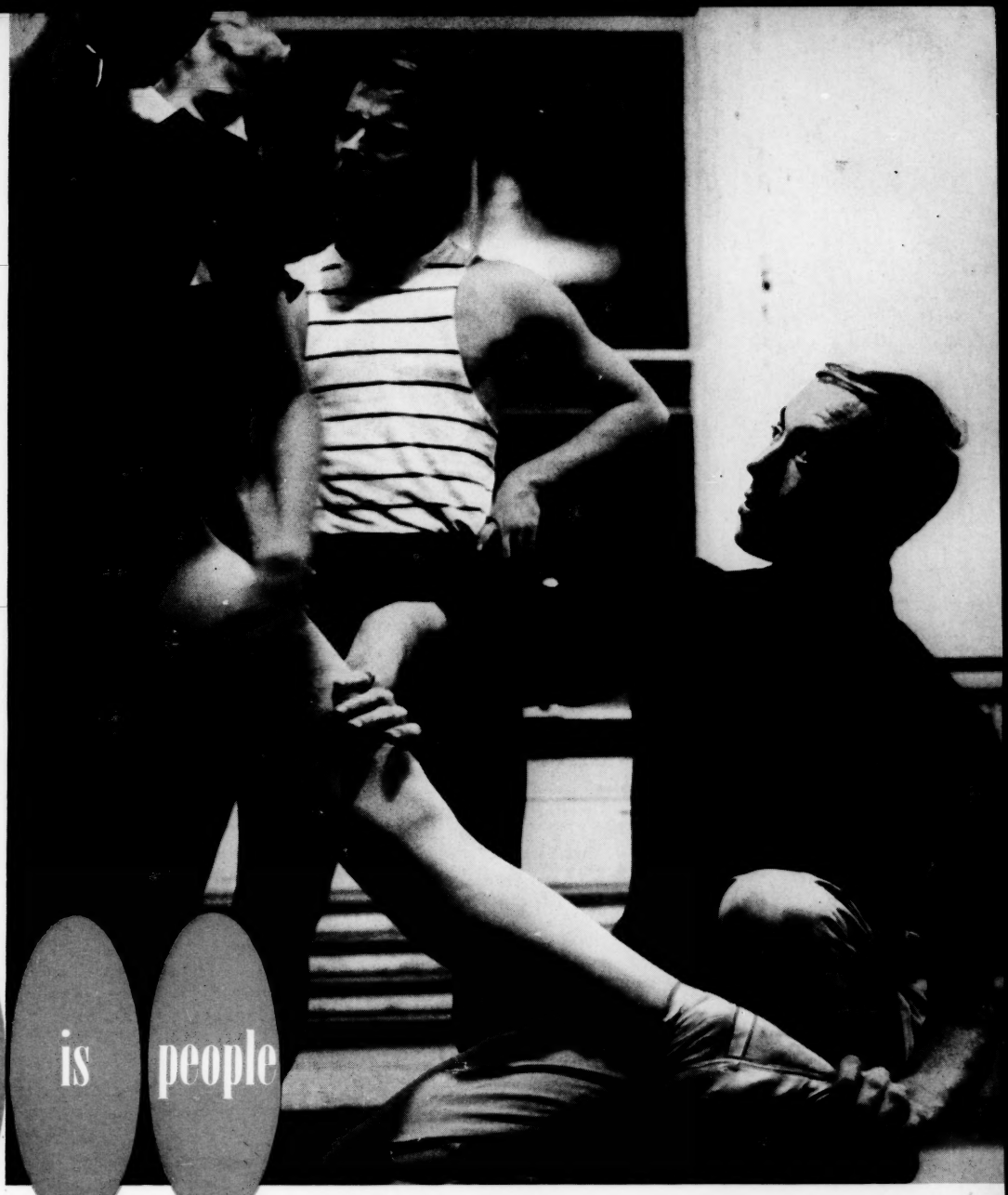

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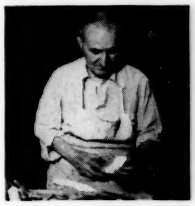

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